

THE ARCHITECTURAL REVIEW
FEBRUARY 1910
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Photo: T. Lewis

LYMPNE CASTLE, KENT: A SPOT BELOVED
OF THE ARTIST AND THE POET (See p. 79)

MESSINA
IN 1904



FROM THE WATER-COLOUR
BY ERNEST GEORGE, A.R.A.

BATH: NOTES IN PENCIL BY
HAROLD FALKNER AND
IN PROSE BY W. J. LOFTIE



THE old city of Bath surrounded the hot springs and the Abbey. It occupied the site of the Roman *Aquae Solis* or *Aquae Sulis*, a site, with its healing waters, which seems to have been abandoned and neglected by the Mercians. Most Roman cities were so treated at first. The advantages of the hot springs, however, before long brought

city. The mediæval boundaries are clearly marked out by the local names. A little lane near the Great Western Railway, called Ham Street, is pointed out by tradition as the ham or home of the first citizens, and was among the possessions of the Abbey at the Dissolution; but it is outside the wall, which took in from Upper Borough Walls, now a street to the north of the springs, to Lower Borough Walls on the south, all that part of Bath which is represented in Mr. Falkner's



the old place into notice again; and the foundation of the Abbey is attributed to King Offa. King Edgar was crowned here in 973, and his friend, Abbot Elfege, was subsequently, as Archbishop of Canterbury, martyred by the Danes at Greenwich. The Anglo-Saxons called the place, at first, Akemanceaster, a name in which some have seen a reference to the sufferings of those who travelled along the Akeman Way from the east of England and sought relief in the waters here. Before long, however, "The Bath" became the common name, and, with or without the prefixed article, has continued ever since to designate the

sketches. Farther to the south is the Bath of Smollett's time, where the scene of Sheridan's *Rivals* is laid, namely, the South Parade, Institution Gardens, and Pierrepont Street, where the Linleys lived. Quite to the north lies the modern Bath, originated by the two Woods, to whom we owe Queen Square, Gay Street, the Circus, and the Royal Crescent.

These drawings by Mr. Harold Falkner represent what may be called the centre, the axis of Bath. The Abbey forms the eastern side of Abbey Yard, in which are situated not only the western doorway of the old church, but the

BATH: NOTES IN PENCIL BY
HAROLD FALKNER and
IN PROSE BY W. J. LOFTIE

Grand Pump Room and Brydon's fine Concert Room with its so-called "Roman Promenade." Brydon's buildings in Bath have already been described and figured in *THE ARCHITECTURAL REVIEW* (Vol. xviii).

The Arcade, which closes the western end of the Abbey Yard, leads directly to Bath Street, of which we have heard so much of late, and to which two of Mr. Falkner's remaining drawings refer. For all that is known as to the date of these central buildings and the names of the architects employed, we depend on Mr. Mowbray Green's excellent work on the "Eighteenth-century Architecture of Bath."

It seems that before Baldwin, the City Architect of 1780 and subsequent years, had completed the Pump Room, he had a dispute with the members of the Corporation. In consequence, the names of several other architects occur as responsible for the present front and for the colonnade adjoining. Mr. Green mentions Reveley, a pupil of Sir William Chambers, and John Palmer, to whom he attributes the final completion in 1799 of the front of the Pump Room. As to the colonnade, he says that in 1785 the Corporation employed

Baldwin to carry it out. "It ran northward from the Pump Room, and was intended for the comfort of the visitors. This was finished in the following year at a cost of 130 guineas, it being stipulated that this amount should not be exceeded."

Of Bath Street, Mr. Mowbray Green tells us: "Within a few years Bath Street, Cheap Street, and Union Street, were all built." Bath Street is almost in a direct line with the fronts of the principal buildings on the south side of the Abbey Yard, from which it is cut off by Stall Street, which connects Union Street on the north with Southgate Street to the south. It was originally intended to carry it on to the Westgate, but the plan was abandoned later. We cannot be certain that Baldwin's design was employed, but it is more than probable. As it has appeared of late years, the colonnade on the north side has been topped by the upper stories of the "Pump Room Hotel." The ground floor of the same side, behind the pillars, has been occupied by the so-called Royal Baths, to which access was had directly from the hotel, to the great convenience of invalids. Since the hotel has been closed

a separate entrance has been used exclusively. The not unwelcome news that the hotel was to be opened again, after some improvements, was well received at first. Since then, it has become known that some of these improvements would necessitate the destruction or at least the interruption of the colonnade, and much excitement has been caused among the lovers of old Bath.

Bath Street, which hitherto has been seldom mentioned by admirers of the more prominent buildings round the Guildhall and farther north, has been forced into notice. It consists of a somewhat narrow roadway, leading from Stall Street, near the Pump Room colonnade, westward to the Cross Bath. Two semicircular spaces, one at either end, marked out by half a dozen Ionic columns, lead to an avenue of a score of similar pillars on either hand. At the western end the charming design of the Cross Bath closes the vista thus formed. The Ionic columns are but small, and at some period unknown the surface of the oolite of which they were constructed has been coated with stucco and painted to imitate, very



GRAND PUMP ROOM
ARCADE BATH
O. J. W.

BATH: NOTES IN PENCIL BY
HAROLD FALKNER and
IN PROSE BY W. J. LOFTIE



BATH STREET
BATH.
1909 AUG 19.
RE

feebly, red granite shafts with white marble capitals. Nevertheless, and in spite of the moderate scale of the whole of the design, the effect is very happy, and the buildings above the row of pillars, forming two stories of ordinary but handsome windows—on one side lighting the hotel—were not incongruous. Many of the tourists and invalids who had visited Bath in recent years had never heard of or never remarked Bath Street until in the course of last year news came that in some alterations of the long-closed hotel buildings it was proposed to remove several columns on the north side. In the vista thus to be interrupted, to destroy a single pillar is to destroy the sole beauty of the whole row. A member of the corporation tried to palliate this enormity by pointing out in a letter to the *Times* last June that the row of columns had a serious

defect in proportion. The farther—that is, the western—end of the little street dips a few inches to a level rather lower than that of the Stall Street end. The pillars are adapted to the slope. The shafts are slightly longer in the crescent near the Cross Bath than those which face the hot-water fountain in the eastern crescent. But Colonel Balfour, in his letter of the 2nd July, was able to dispose of this quibble—for it was nothing more, and certainly not enough to justify the destruction of the whole street. Both Vitruvius and Palladio fully allowed for variations of proportion in such cases. There is, in fact, no such strict rule of proportion in Ionic architecture. In any case, the architect used the order here with such skill that the fault, if fault it be, is in reality a beauty. Other excuses were made, and the citizens of Bath objected strongly to the action of their own corporation in permitting what is in fact the destruction of Bath Street, so far as it is a work of art in architecture. The proposal,



ABBAY YARD.
GRAND PUMP ROOM.
BATH 09.

BATH: NOTES IN PENCIL BY
HAROLD FALKNER and
IN PROSE BY W. J. LOFTIE

after several meetings of remonstrance had been held, appeared to sleep. Though many people desired the opening of the hotel, nothing was done until the close of the year. This year, however, we regret to hear that the objectionable project only slept, and that it is still in full vigour and likely to be carried out. The loss to Bath will be serious, and those who are not professional architects ask in vain, as they asked in London about Crosby Hall, if architects are unable to make more than one design for one place. It would be interesting to know what kind of answer Sir Christopher Wren would have given to such an inquiry.

The Cross Bath forms the subject of one of Mr. Falkner's sketches, and figures largely in another. It stands facing the crescent which forms the extremity of Bath Street. The colonnade terminates here in the segment we have already described; and immediately facing it, at a distance of the width of the street, is the little, low, but exceedingly graceful building known as the Cross Bath. It is undoubtedly by Baldwin, and may be described, small as it is, as his best design.

The name is said to commemorate a visit paid to Bath in 1688 by Mary of Modena, the queen of James II; but a cross was here long before. It is well known that the constant and perennial flow of hot water and its well-proved effect in the mitigation and cure of painful diseases were regarded in the Middle Ages with superstitious veneration. Something of this respect would seem to have survived until the time of our last Stuart king. The queen's visit was of the nature of a pilgrimage, and on the birth in the following year of a Prince of Wales, afterwards known as the Old Pretender, Lord Melfort, the Secretary of State, erected the Cross Bath, marking, it was said, the centre of the city. This building was not, however, cruciform, but quadrilateral. The bath at this spot had already been spoken of as at the Cross, and is so described by Leland in the reign of Henry VIII. He speaks of a cross erected in the middle of it. Baldwin's building is decorated with a good semicircular portico in the Corinthian style. A marble vase, which forms part of the decorations of the Pump Room, formerly supported the cross in the Cross Bath.



THE PRACTICAL EXEMPLAR
OF ARCHITECTURE. XLII



TRINITY COLLEGE CHAPEL, CAMBRIDGE
THE WEST END AND ORGAN GALLERY

THE PRACTICAL EXEMPLAR OF ARCHITECTURE



THE Chapel of Trinity College, Cambridge, does not concern us at present; let it suffice that it was built in the middle of the sixteenth century, and that it housed originally fittings probably entirely different in character from those now existing.

The fine wainscoting which to-day covers the lower part of the walls, the screen with the raised masters' seats, and the organ itself, are all of post-Restoration date, and probably belong to the end of the seventeenth century. Of the work of that period, of its sumptuousness in design, and of its wealth in carving, this interior is an excellent example.

Wren's work at Cambridge was in process of building from 1663 almost continuously till 1679—the last six years seeing the erection of his splendid library for Trinity College. His influence therefore was paramount. And the merely decorative part was attuned by the genius of Grinling Gibbons to play up to Wren's theme.

Like the greater name of Michelangelo in Italy, Wren's was one to conjure with, to which the testimony of his contemporaries amply bears witness; and to-day it is identified with practically all the work done during the thirty-five years St. Paul's was building. So that while we do not pretend that the screen and oak work of Trinity College Chapel is by the master's hand, it is obviously in his manner.

While it may be admitted that the composition of the screen is not perfect—as it might well have been had the real centre-piece been more boldly designed, had the detached pillars to the masters' seats been given to support it, and the humps formed by the two circular pediments been omitted—it is as it stands a piece of work possessing the greatest charm.

Of the side panelling, one may cavil at the lower part of the pilasters being hidden by the bench-fronts. Beyond these slight faults, criticism can find no weak spot on which its finger may be placed.

The long sides of the chapel are divided into a series of bays, marked by coupled Corinthian pilasters. The bays are treated simply with great panels, framed with bolection mouldings; and a frieze forming a band of the same depth as the capitals, richly ornamented with shields, foliage, and ribbons, delicately wrought, carries the

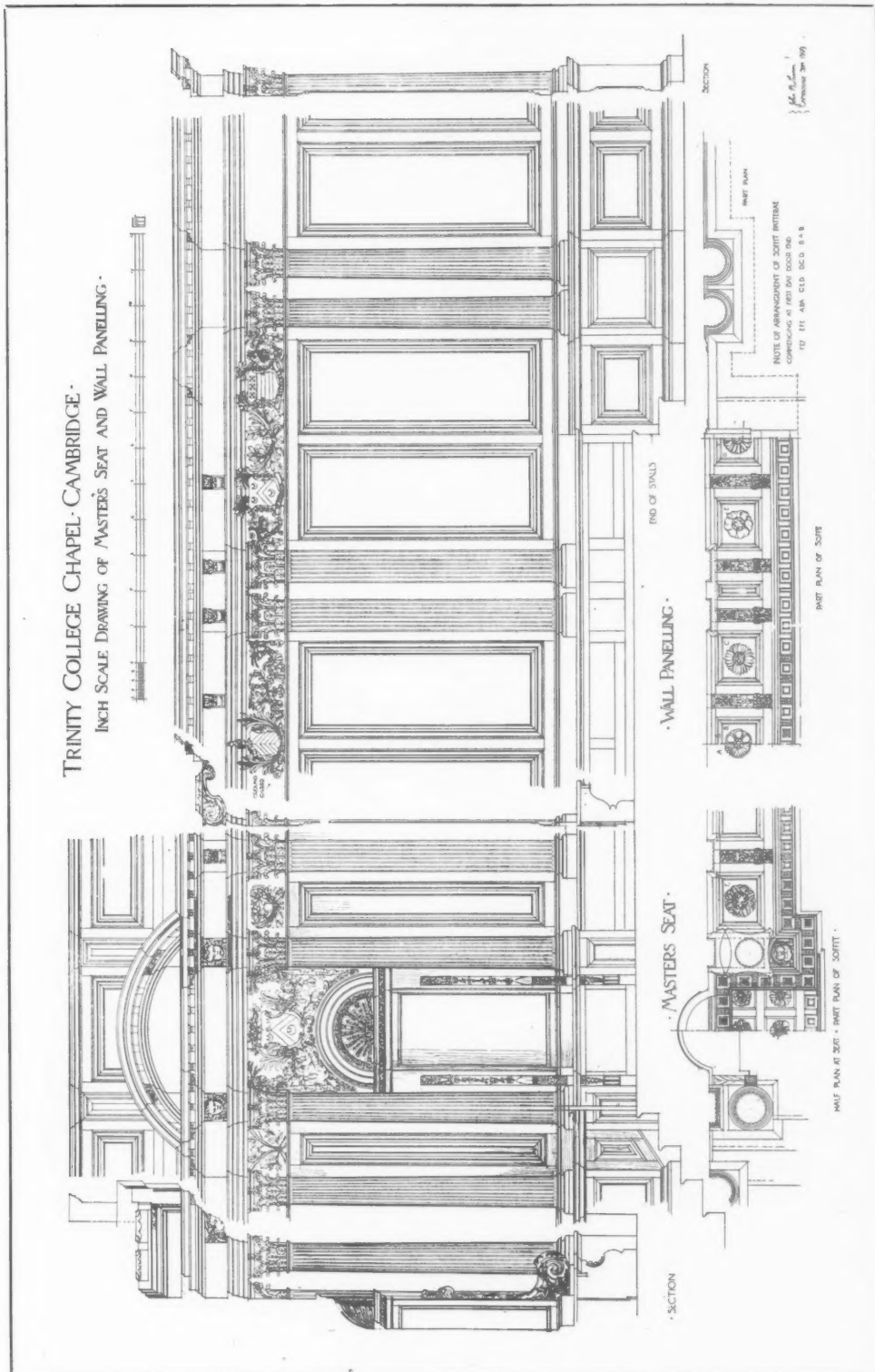
eye easily to the elaborate crowning cornice. This possesses great distinction. It will be noticed that while the architrave is returned over the pilasters, the cornice runs straight through, and the brackets which carry it are adjusted to its varying projection. The brackets, which are boldly carved and perforated and picked out with gilding, bear a great resemblance to work in St. Paul's Cathedral. Indeed, although this work is simpler, the whole arrangement bears considerable likeness to the oak work of the choir of that cathedral. In both examples the stalls are divided into bays with panels in between, the same lavish use of carving marks the frieze, similar brackets are employed to carry the cornice, and the wide panels of the benches are almost identical in their proportion. But a still greater resemblance exists between the stalls contained in niches and the masters' seats. Both of these are covered in with circular pediments, and in many points their decorations are similar.

All the carving at Lincoln—the heraldic decorations, the capitals—is picked out in gold. But it is on the screen that the fancy of the carver has been given fullest rein. The heads of the niches, for example, are exquisitely carved, and the spaces over the arches are no less beautiful. Cherubs' heads—a motif so much loved by all Renaissance masters—are freely used among the ornaments. It is pleasant to think that this motif belongs entirely to the Renaissance, as if its humanism wanted to get, without shame, all that love could give to life. Donatello, della Robbia, Gibbons, in their different ways, have carved these "innocenti" and made the world so much richer. Their introduction in the frieze over the columns which frame the raised seats is extremely pleasant and effective.

The soffit of the main cornice is recessed in panels, each of which has a flower in the centre. On a smaller scale, a similar decoration is contrived between the console blocks.

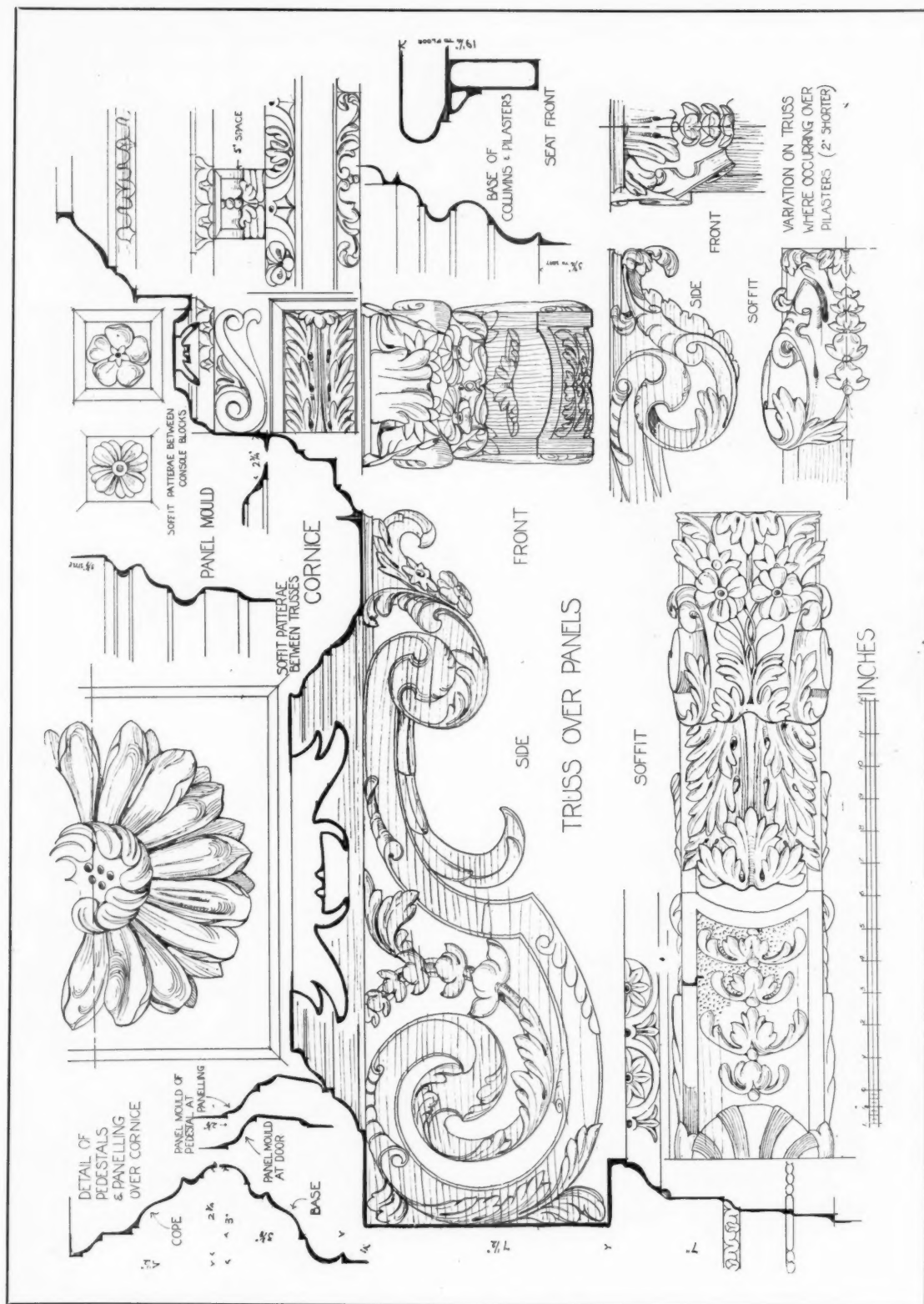
In contrast to this richness, the benches are simple and vigorous, and their very simplicity enhances the style of the rest.

It may be said in conclusion that at no time in the history of our architecture was the hand of the workman more cunning, more skilled. The actual workmanship is of the last excellence—the mitres fit beautifully, the mouldings are truly worked, the surface of the panels planed to the fairest face, and the whole is indeed to the infinite credit of its craftsman. J. M. W. HALLEY.



MEASURED AND DRAWN BY JOHN B. LAWSON

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



TRINITY COLLEGE CHAPEL, CAMBRIDGE
DETAILS OF PANELLING, ETC.
MEASURED AND DRAWN BY JOHN B. LAWSON



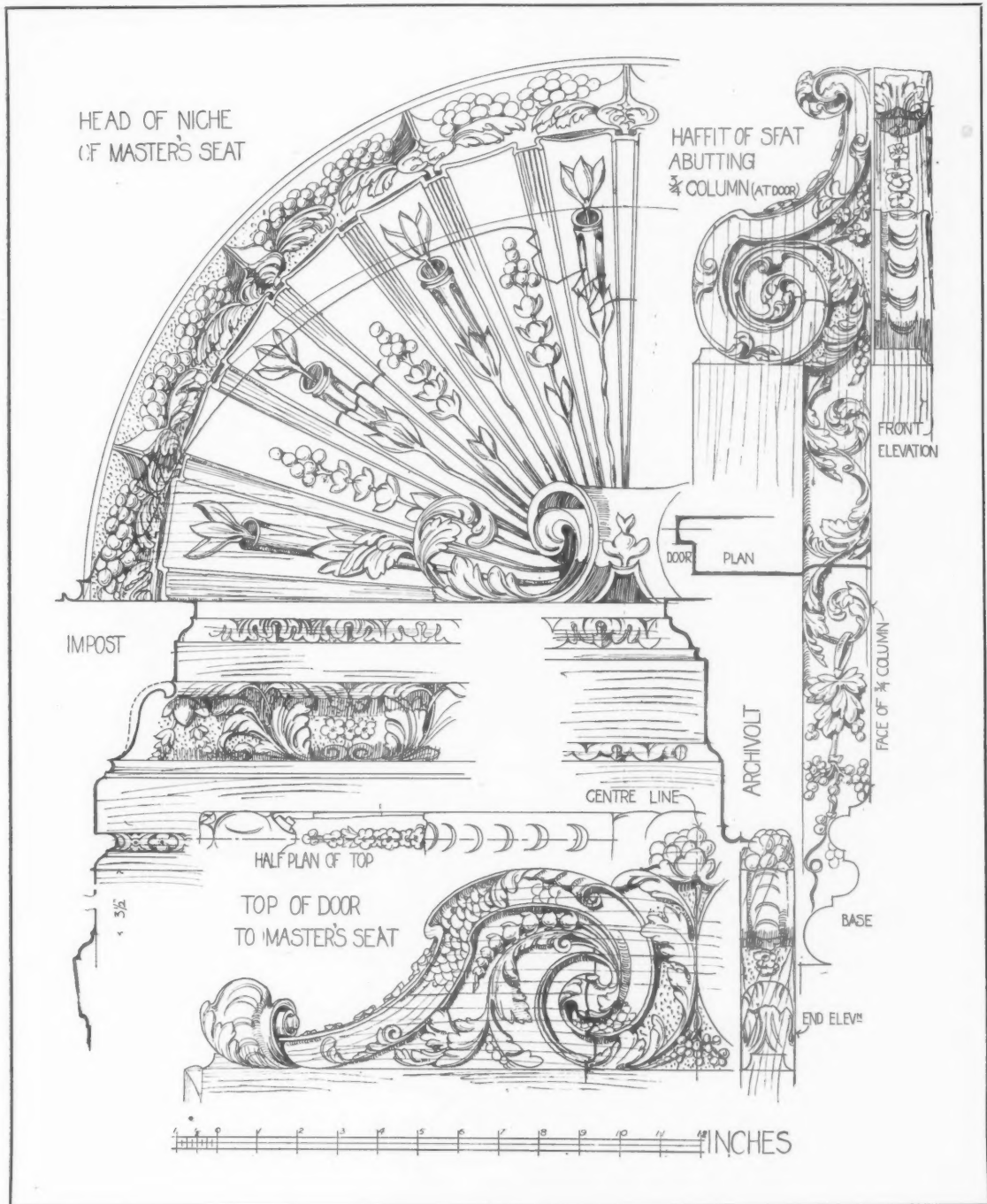
TRINITY COLLEGE CHAPEL, CAMBRIDGE
DETAIL OF PANELLING, ETC.

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



TRINITY COLLEGE CHAPEL, CAMBRIDGE: DETAILS
MEASURED AND DRAWN BY JOHN B. LAWSON

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



TRINITY COLLEGE CHAPEL
CAMBRIDGE: DETAILS
MEASURED AND DRAWN BY
JOHN B. LAWSON

THE NEW ARCHITECT A.R.A.



General congratulations will be accorded to the President of the Royal Institute of British Architects, who received last month the well-deserved honour of election to the Royal Academy of Arts. Mr. George, who is one of the foremost domestic architects, has designed many well-known English homes, and is also famed as an etcher and a water-colourist. One of his water-colours has been reproduced as a frontispiece to this number

MR. ERNEST GEORGE, A.R.A.
SKETCHED FROM LIFE BY
R. B. M. PAXTON

SOME RECENT WORK OF R. S. LORIMER, A.R.S.A.



SO accustomed have we become to including all the work of the modern advanced school of house designers under the convenient and generic title of "English Domestic Architecture" that we are apt to lose sight of the restriction it involves, and to forget that much of the good and interesting work comes to us from north of the Tweed. If, however, we recognise that the title is a concession to euphony at the expense

Romney Marsh. The restoration of Lympne Castle, so beloved of both painter and photographer, must have been an absorbing work, no less to the architect than to those who are privileged to see the results of his labours.

The history of Lympne, or Lymne as it used to be spelt, is unusually rich. Though much of this history remains in obscurity or is only partly conjectured, there is over the neighbourhood a fine atmosphere of sea conflicts, of the press-gang, smuggling, and privateering, to cast a glamour upon this ancient village. In the foreground of the present



Photo: T. Lewis

This view shows the old building, with the church on the right behind the trees.

LYMPNE CASTLE FROM
THE PARK, WHICH RUNS DOWN
TO ROMNEY MARSH

of truth, we shall better be prepared to consider the British home in an imperial spirit, and to recognise that the Border marks no division of merit in modern house design.

From Mr. R. S. Lorimer of Edinburgh we are accustomed to expect thoughtful and valuable work; the few examples of his recent buildings here shown do not, we think, belie that expectation. And one of the most interesting is that which he has completed for Mr. F. J. Tennant, far south on English ground at the edge of the famous

house, or castle as it is popularly known, are the remains of the ancient Roman castrum which have been much displaced by landslips. The walls of this castrum, known as Studfall Castle, probably date from a late period of the Roman occupation, and much of the masonry appears to have belonged to earlier buildings. The ancient harbour known as Portus Lemanis, though distinctly traceable, is now dry land. The road from Portus Lemanis to Canterbury was Stone Street, but there are now no traces of it nearer than

SOME RECENT WORK OF R. S. LORIMER, A.R.S.A.

Westernhanger. Archbishop Lanfranc appears to have despoiled the ruins for the purpose of building the tower of Lympne Church alongside the house, and the Roman stones can be seen in this structure. The nave and chancel are Early English, and the church contains some ancient tombs ascribed to former Archdeacons of Canterbury.

The house which Mr. Lorimer has recently restored and added to belonged until recent years to the Archdeaconry of Canterbury. Leland has



Photo: T. Lewis

The entrance courtyard, showing the old Gothic porch, and the court paved with stone throughout

LYMPNE

it that it formed part of a "castelet embatayled" which has also been attributed to Lanfranc, and it is probable in that event that it was a Norman successor of the ancient castrum, and served the purpose of a watch-tower. The present structure is stated to have been erected in the reign of Henry V, but there are no remains of an earlier date than the reign of Edward VI. The views from the present castle over Romney Marsh are very fine, and it is said that the coast lights of France can be seen across the Strait on a clear night.

For probably the last eighty years the castle has been used as a farmhouse, and various iconoclastic alterations were made to adapt it for that purpose, and to divide the interior up into small rooms. Two floors had been inserted into the height of the hall, one at the level of the transome of the hall windows, and another at the level of the tie-beams of the roof. The old floor-lines in other parts of the

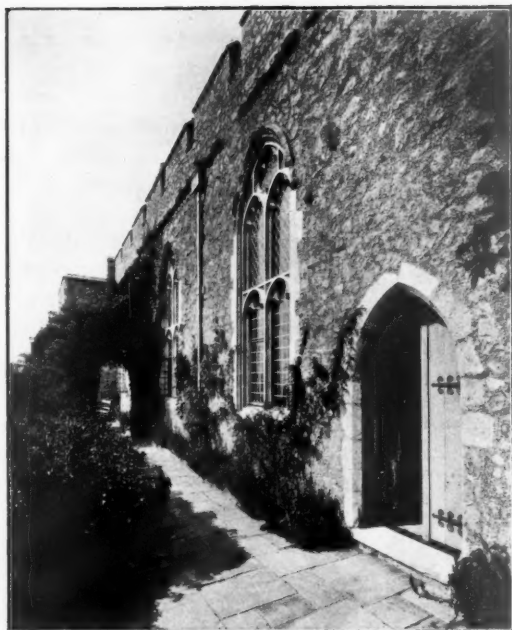


Photo: T. Lewis

The terrace walk to the south of the old building, overlooking Romney Marsh

LYMPNE

building had been interfered with, and the whole structure was in a dilapidated and dangerous condition.

An examination of the plan will show the area with which Mr. Lorimer has had to deal. The old castle is shown with the walls cross-hatched; the new buildings have the walls blacked in. The kitchen wing is not shown in detail, the block

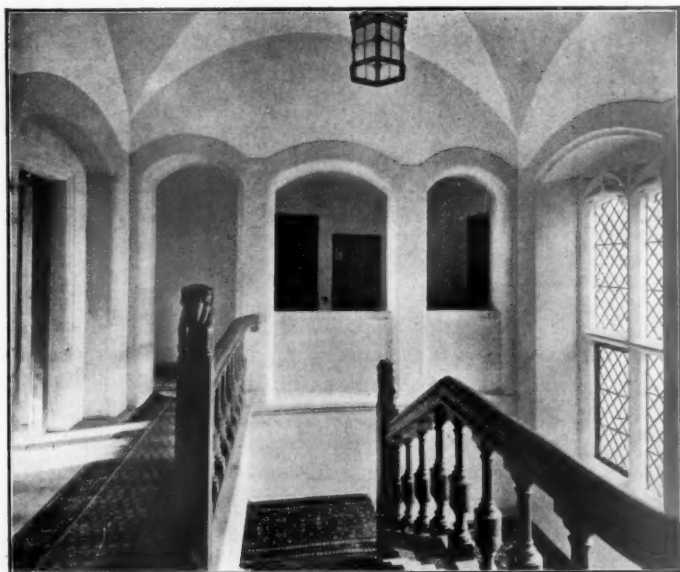


Photo: T. Lewis

The top of the staircase

LYMPNE

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photo: T. Lewis

The castle is situated on the edge of a great table-land. The steep bank slopes down ultimately to Romney Marsh, and on a clear night the lights on the coast of France are visible.

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SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

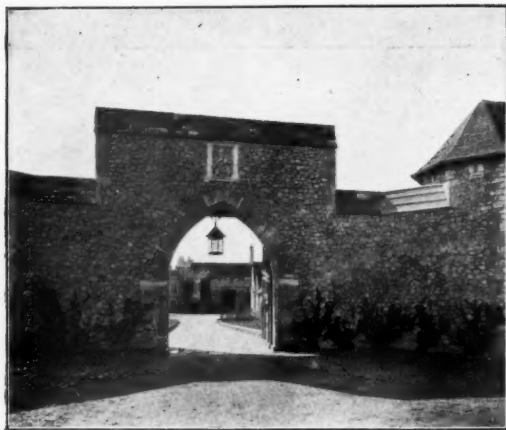


Photo: T. Lewis
The entrance gateway. The heavy oak gates are opened and closed by turning a small wheel in the gate-lodge
LYMPNE



Photo: T. Lewis
View of the north range of buildings abutting on the road leading from the village to the church
LYMPNE

outline only being indicated. All the area contained farm sheds, cattle courts, barns, etc., and the farm stables, byres, etc. were located where the present range of buildings has been placed against the road leading from the church to the village. It was this north range of buildings that was first demolished, being replaced by the new buildings seen in the views, the old material being as far as possible reused in the new structure. This range contains the porter's lodge, work-

shop, wash-house, laundry, chauffeur's quarters, garage, and stable-yard. On the first floor of this building are some bachelors' bedrooms, and over another part bedrooms for the chauffeur and men-servants.

The principal additions, beside the kitchen wing, comprise a new dining-room, ante-room, smoking-room, entrance-hall, and connecting corridor, with, of course, bedrooms above. A new entrance-gate has been built with a paved approach

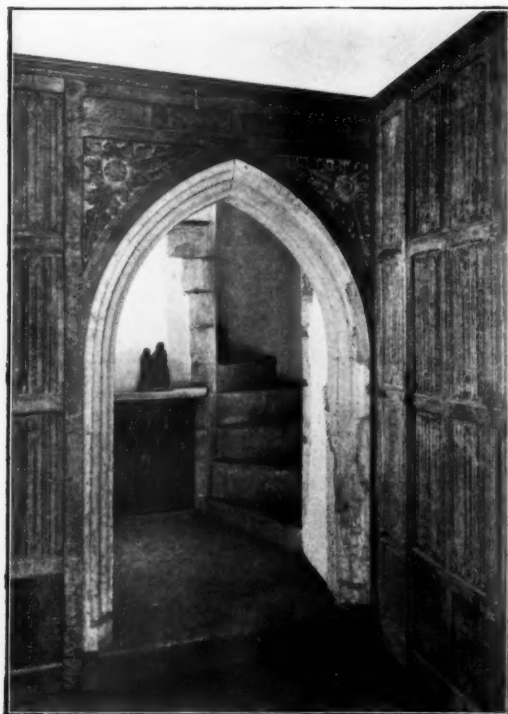


Photo: T. Lewis
A corner of the great hall, showing the turret stair
LYMPNE

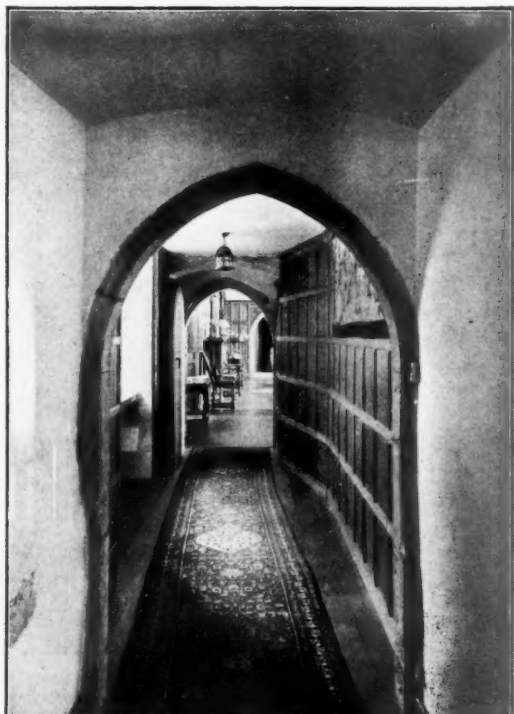


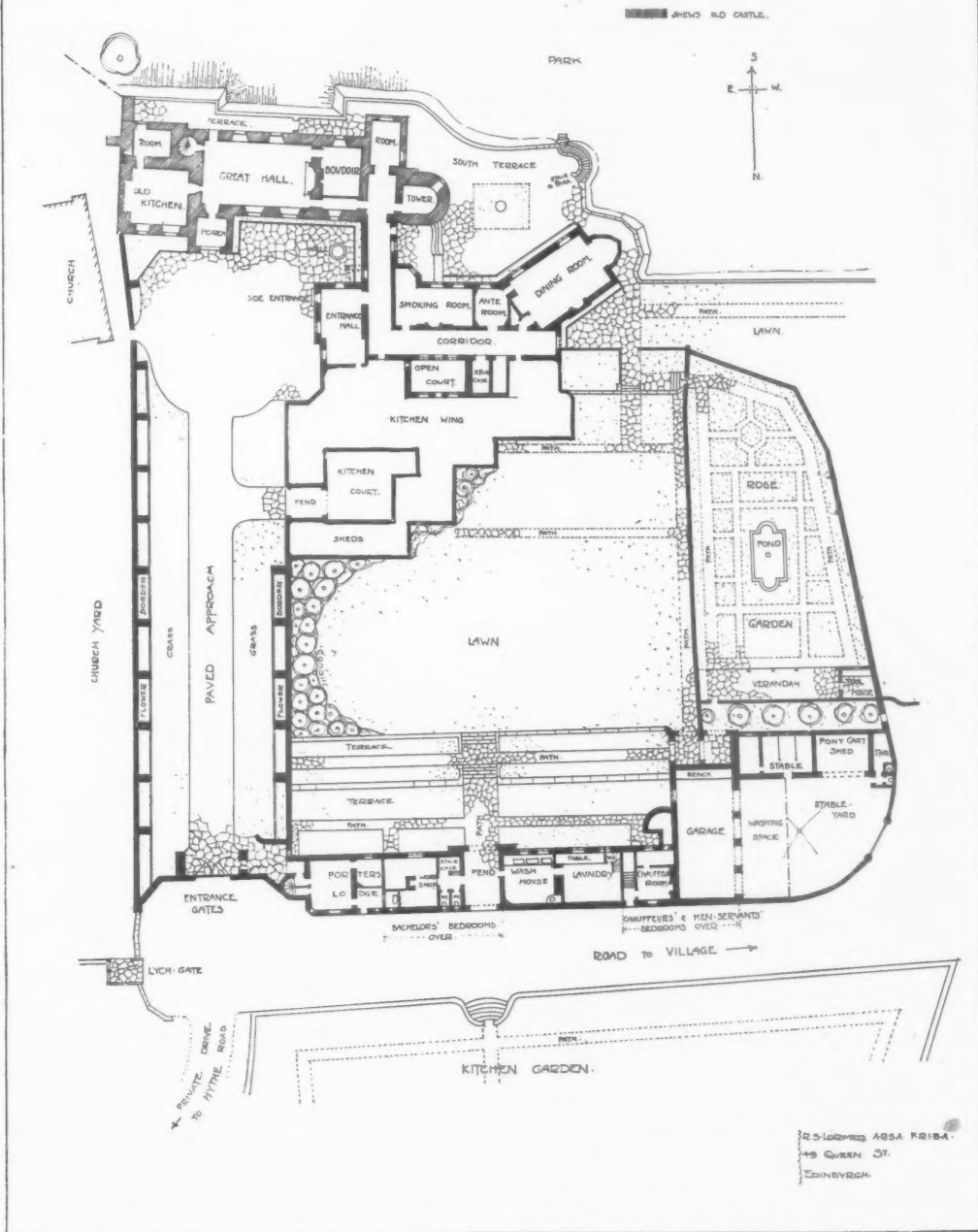
Photo: T. Lewis
The corridor leading to the great hall
LYMPNE

LYMPNE CASTLE, KENT.

FOR F. J. TENNANT, ESQ^{SR}

BLOCK PLAN.

SCALE OF 10, 5, 0, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000



SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photo: T. Lewis

This is one of the new additions, the panelling and floor being of oak

LYMPNE: THE SMOKING ROOM

to the house, a screen wall against the churchyard, and screen walls to the garden.

The various views given will show how sympathetically the old building has been dealt with, and how far from correct was the report, current a short time since, that Mr. Lorimer was building a "Scotch Baronial" castle in Kent. The idea in the design of the additions to the old castle was to make the connection by a narrow neck only, so as to leave the old building standing by itself to tell its own story.

As the rock outcropped over the entire area of the site, the stone required for the building was almost entirely quarried on the spot; but the soil and other material required to make up the rose garden, lawn, etc., had to be carted from a distance. The stone for the additions was mostly quarried out of what is now the lawn and gardens; and the abundance of stone has made it possible to pave the old Gothic Court with stone, besides forming a paved terrace to the south and forming stone paths to the gardens.

The roof to the old hall is of oak, and new, only one tie-beam of the original roof having been found. The linen-fold panelling and the floor are also of oak. The tapestry shown in the view is a Gothic (Burgundian) panel of the end of the fifteenth cen-

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tury; and there is a panel of similar character over the fireplace at the opposite end of the room. The new dining-room, ante-room, and smoking-room are also panelled in oak and have oak floors.

The gardens, which are necessarily somewhat immature at present, already possess that sense of sheltered peace which is a characteristic of the house. The veranda in the rose garden, partly formed out of one of the old farm-sheds, looks out over the lily pond with its surrounding green beds and shrubs.

The best men who had been working on the north range of buildings were employed on the restoration of the castle, and this work was carried on simultaneously with the erection of the additions shown.

Of the contractors for the work, J. J. Wise, of Deal, was responsible for the mason, carpenter and joiner, and plasterer and slater work of the north range of buildings, consisting of lodge, garage, menservants' accommodation, gateway, stable, etc., new wing to old castle, works of renovation and alteration in connection with the old castle, lych gate and entrance gates in oak, forming terraces, garden walls, laying out of gardens and grounds, drainage, electric-power house, water-supply scheme, and other outside works; Stuart's Granolithic Co., London, carried out the reinforced concrete work; Thomas Hume,



Photo: T. Lewis

Detail of centre of north range of buildings

LYMPNE

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

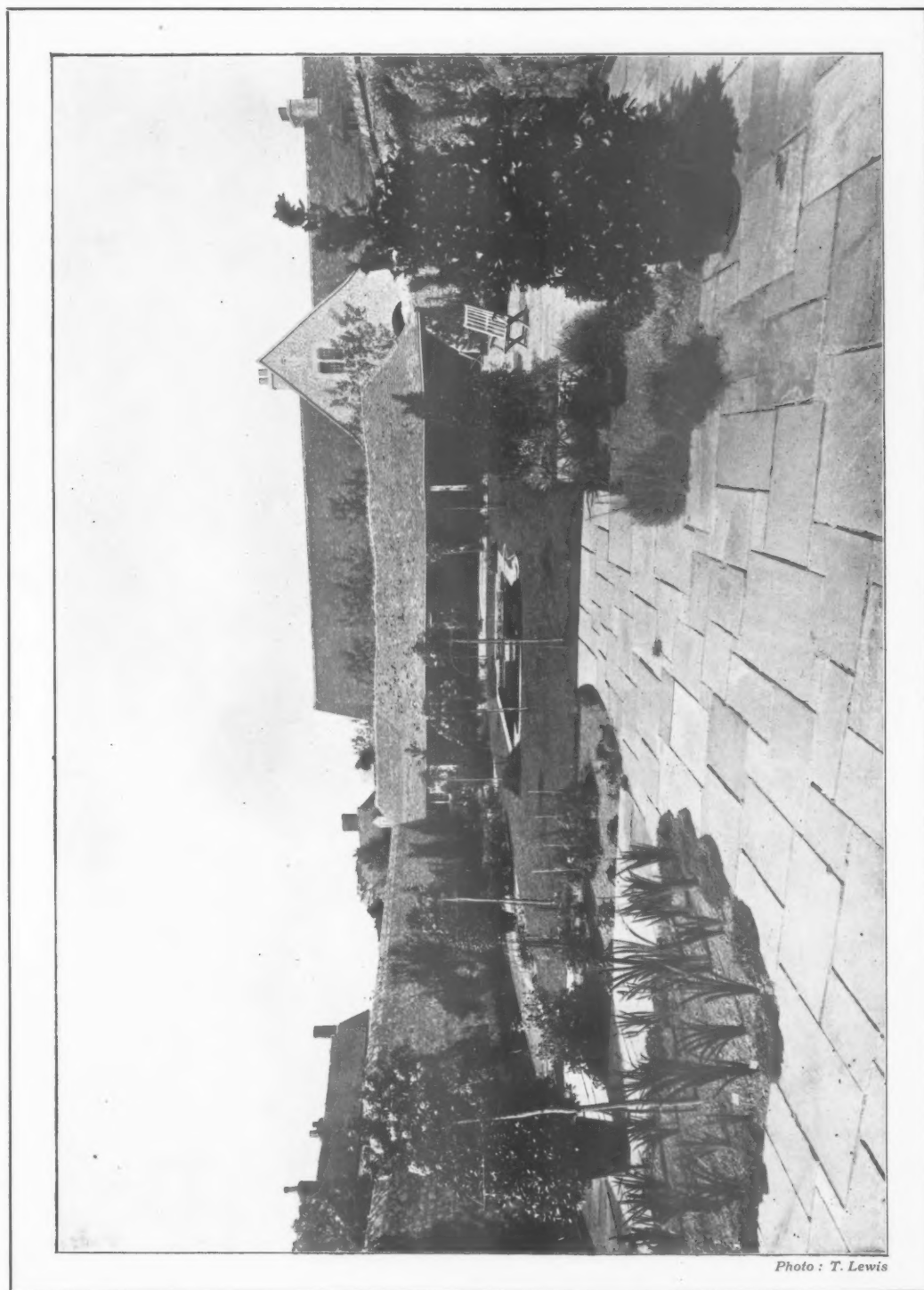


Photo : T. Lewis

This quiet and peaceful spot, called the rose garden on the plan, lies to the west of the principal lawn. In the centre is a small lily-pond, and beyond it a veranda, partly formed out of one of the old farm-sheds.

LYMPNE : THE
ENCLOSED GARDEN

February 1910

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

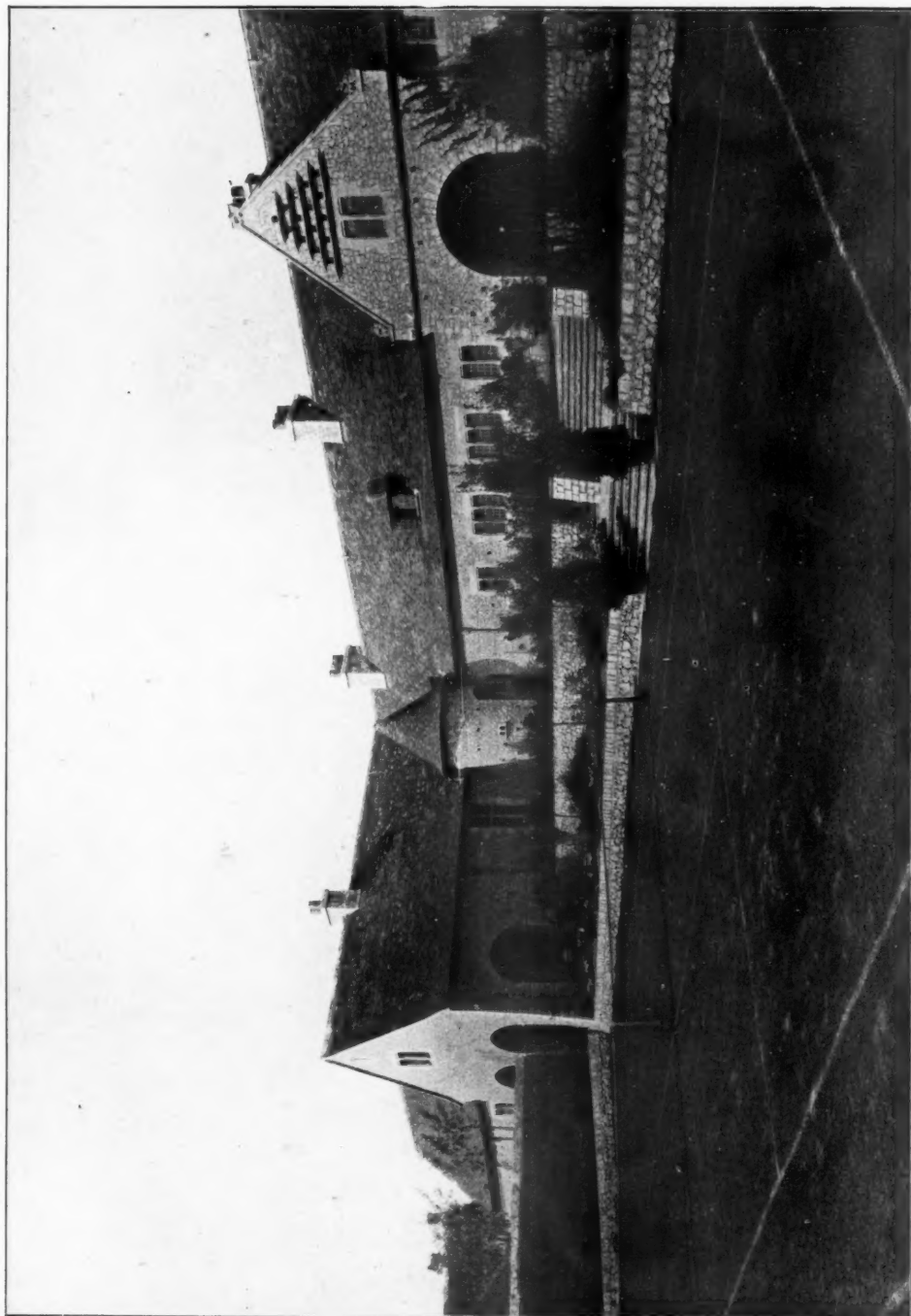


Photo: T. Lewis

This view is taken from a corner of the kitchen looking towards the west end of the north range of buildings.
At this end are situated the garage and stables, with quarters for the chauffeur and menservants over.

LYMPNE
THE TENNIS LAWN AND
NORTH RANGE OF BUILDINGS

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SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

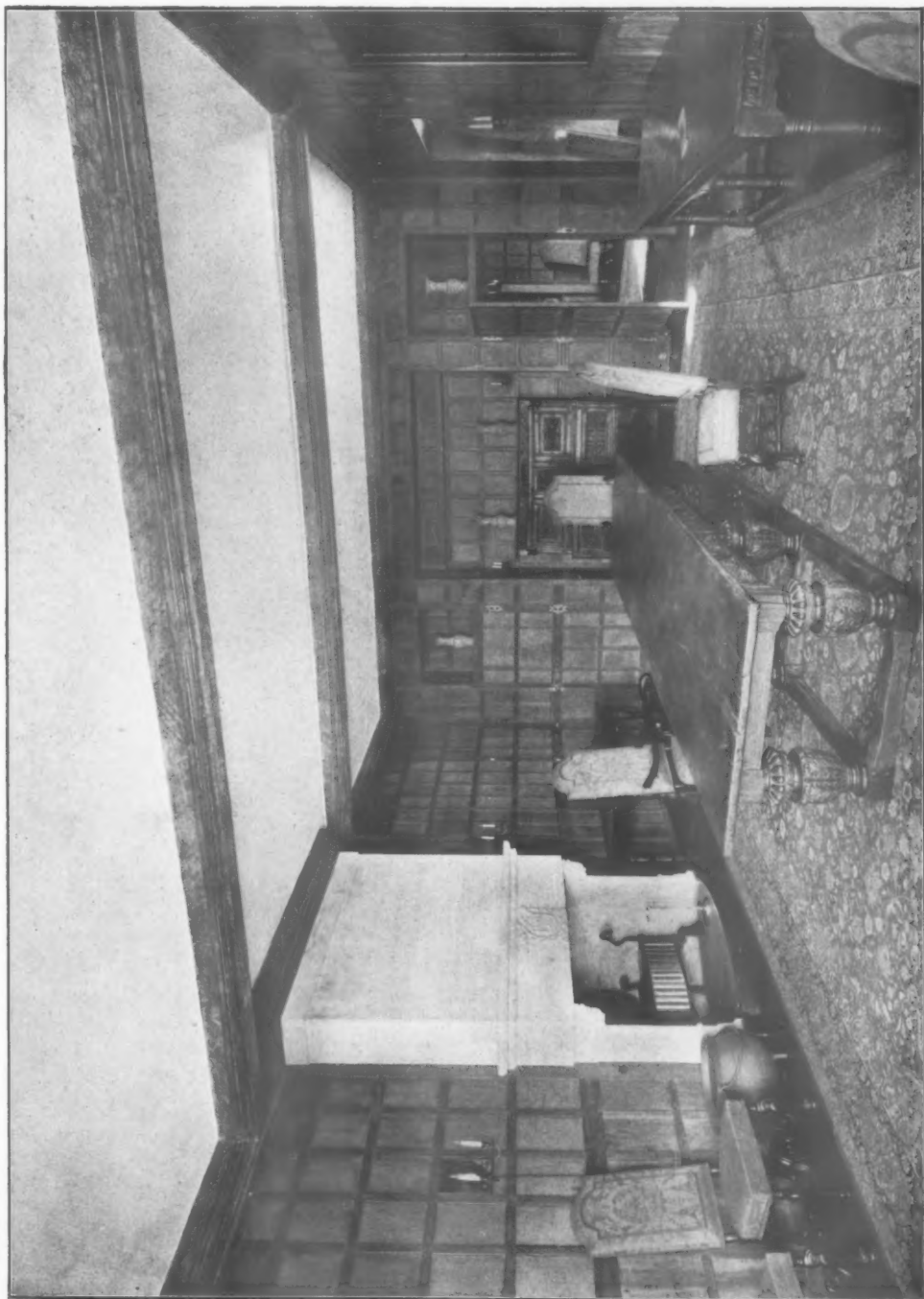


Photo: T. Lewis

The dining-room is situated in the new wing, and has a large bay window facing out to the south-west over the marsh. The walls are panelled in oak, the chimney-piece is of Hopton Wood stone, and the floor is of oak.

LYMPNE
THE DINING-ROOM

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photo: T. Lewis

The great hall forms the principal part of the old building. Before restoration it had two floors inserted in the height, and was cut up into small rooms. The roof is new, only one of the original tie-beams having been found.

LYMPNE
THE GREAT HALL

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photo: T. Lewis

The main corridor in the new wing.

LYMPNE

Edinburgh, all plumbing work; Henry Hope & Son, 55, Lionel Street, Birmingham, the metal casement windows and leaded glass; Mackenzie & Moncur, Ltd., Edinburgh, the heating installation, glass roof at motor house, drying closet, opening gearing and hinges for entrance gates, etc.; Thomas Hadden, Edinburgh, the wrought-iron work, including grilles, grates, fenders, railings, hinges, handles, and latches, etc.; J. Sibbald & Sons, Edinburgh, the hob grates and fire bricks, etc.; Low & Methven, Edinburgh, the door and window ironmongery; Faraday & Son, London, the electric light fittings, etc.; and Wm. Barton & Son, Edinburgh, the electric light installation.

Another work of Mr. Lorimer's in quite a different vein is the Roman Catholic Church of St. Peter, Falcon Avenue, Edinburgh. In the design the question of cost had ever to be borne in mind, and effect has therefore been sought in broad simple lines and good proportion. The building lies east and west, and follows therefore



Photo: T. Lewis

The ante-room next to the dining and smoking rooms.

LYMPNE

February 1910

the approved orientation. The plan is a Latin cross, with shallow sanctuary and transepts, the total length of the site being 140 ft. The nave, now only partly built, is flanked by narrow aisles, which with the narthex or vestibule allows a free-way round the church for processional purposes.

The outside of the building is treated with extreme simplicity, and is built of Hailes rubble of mixed colours, with window dressings, etc., of

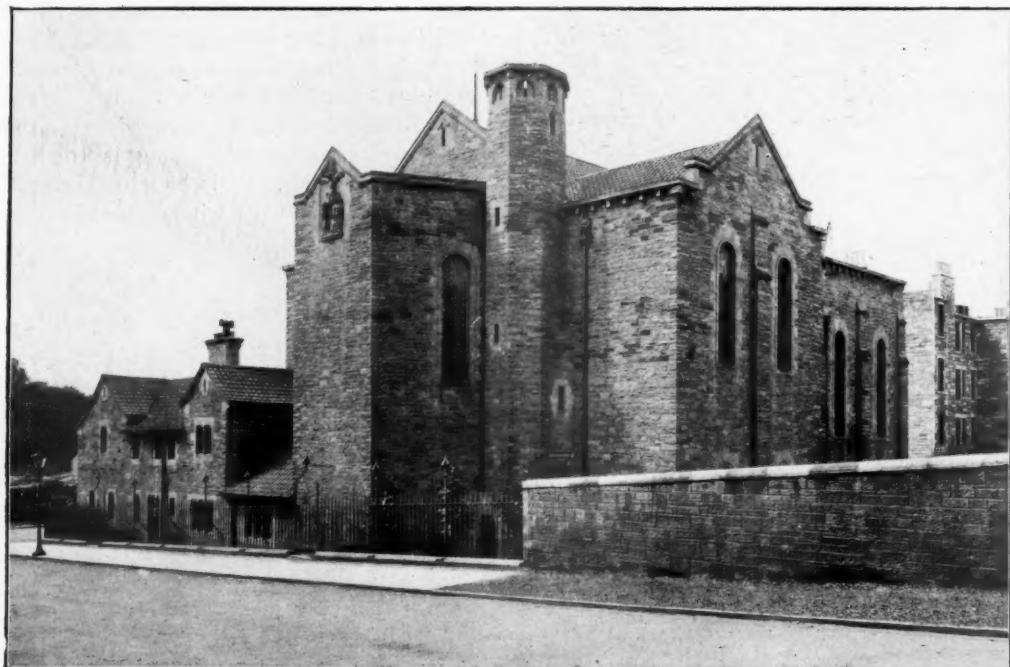


Photo: R. Milliken

OAK SPIRAL STAIRCASE AT
THE GLEN, PEEBLES SHIRE

Prudham stone. On the south side is a small belfry, and at the north-east is a turret containing a stairway leading to the organ gallery in the south transept. The continuation of this stair gives access to the roofs. The church is entered from a courtyard on the south, between the presbytery at the south-east and the school at the south-west corners of the site. From the court-

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photos: Annan

The top view shows the church from the north-east, the turret stair leading to the organ gallery and roofs. The bottom view is from the south-west, showing the school on the left and presbytery on the right. The walls are of Hailes stone of various tints, with dressings of Prudham stone.

ST. PETER'S R. C. CHURCH
EDINBURGH

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Altar in the side chapel in the south transept.

Photo: Annan

ST. PETER'S R. C. CHURCH, EDINBURGH

yard a covered cloister leads to the porch. There is a second entrance at the north-east. On the eastern wall is a stone sculpture of the Crucifixion, by Mr. Joseph Hayes, accompanied by escutcheons bearing instruments of the Passion. On the southern wall is a group representing the Annunciation. In the cloister a niche has been built to receive a statue of the Blessed Virgin.

The interior relies for effect on the proportions of the main dimension and the breadth and simplicity of the spaces and lines, which admirably produce the impression of solemnity and repose required in a sacred building. There were no other means at command, indeed, to bring about this effect, for it must be remembered that there is no precious material in the fabric, nor any ornament. In particular, the method of treating the roof in large deep panels has proved most successful in effect. The whole of the roof is constructed of Oregon pine, which is untreated, and has been left to tone naturally under the action of the air.

Contributions from various donors have made possible a little luxury in the treatment of the fittings. The rood is of carved wood, painted and gilded, the whole of the work being

carried out in Edinburgh. The figures were modelled by Joseph Hayes. The altar-rail is of forged iron of simple pattern, suggested by a good Italian model, and the gates are embellished with the crossed-keys symbol of St. Peter. The high altar is embellished with a painting representing the confession of St. Peter, and for this the massive carved and gilded frame has been provided. The picture has been painted by Frank Brangwyn, A.R.A. The tabernacle and candlesticks are also of carved wood gilded, and were designed by Mr. Lorimer. The marble-work of the high altar is at present only temporary, and is to be replaced by permanent marble now being worked. A detailed view of one of the side altars, that in the south transept, is also given; this is carried out in Hopton Wood stone. Above it is



Photo: Annan

Detail of the high altar. A picture of the "Confession of St. Peter," by Frank Brangwyn, A.R.A., now fills this frame. The tabernacle and candlesticks are of carved wood, gilded. The marble shown is temporary.

ST. PETER'S R. C. CHURCH, EDINBURGH

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photo: Annan

The church is a Latin cross on plan, with shallow apse and transepts. The gallery on the left is for the organ. The whole is severe and simple in outline, depending for its successful effect on broad lines and good proportion. The altar rails are of wrought iron. The roof is of Oregon pine, left in its natural state.

ST. PETER'S R. C. CHURCH
EDINBURGH. INTERIOR
LOOKING EAST

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photo: Annan

Lead Font. The fish are symbolical of Christianity, and the flowing stream suggests the living waters of baptism. The lily in the bottom band is also symbolical of baptism.

ST. PETER'S R. C. CHURCH, EDINBURGH

a carved and gilded frame, which is also to be filled, at some future time, with a painting.

The font, shown in a detail view, is of lead, and was designed by Geo. P. Bankart and carried out by his workmen. The relief is soft and flat, and the symbolism interesting. The fish in the wide middle band are the common symbol of Christianity, and their natural swimming motion suggests the living waters of baptism. On the upper band appear four panels which represent the elements, and the lowest band is made up of lilies—also a symbol of baptism. The inscription round the top reads: NISI QUIS RENATUS FUERIT EX AQUA ET SPIRITU SANCTO NON POTEST INTROIRE REGNUM DEI. The font is 3 ft. 6 in. high, and stands on a stone plinth. The interior has an interesting and practical feature. On one side a small basin is provided. The main part of the font is filled with water, which is blessed by the archbishop once every year. The infant to be baptised is held over the small basin, from which the water used in the rite runs to earth.

Of Mr. Lorimer's other recent houses, Wemyss Hall, Cupar, Fifeshire, is a very good example, first

illustrated in "English Domestic Architecture, 1908." Only a general view of the exterior from the park is included here, but several interior views are given. These include views of the dining-room and drawing-room, and a corner of the hall with a glimpse of the staircase. The present mansion takes the place of a small square house of the end of the seventeenth or beginning of the eighteenth century. Some of the hewn stone from the old house was re-used in the new. The house faces due south, and is sheltered from the north and east. The high casement doors opening on to the terrace, as seen in the general view, give the house what has been criticised as French in character; but this is not, perhaps, surprising, remembering the French influence with which earlier Scottish work is imbued, and also the fact that Mr. Lorimer is an admirer and student of French work. Two wings which had been added at a more recent period to the back of the former house were retained and modernised. A glass roof was put between the two wings, thus forming a covered court which gives access from one wing

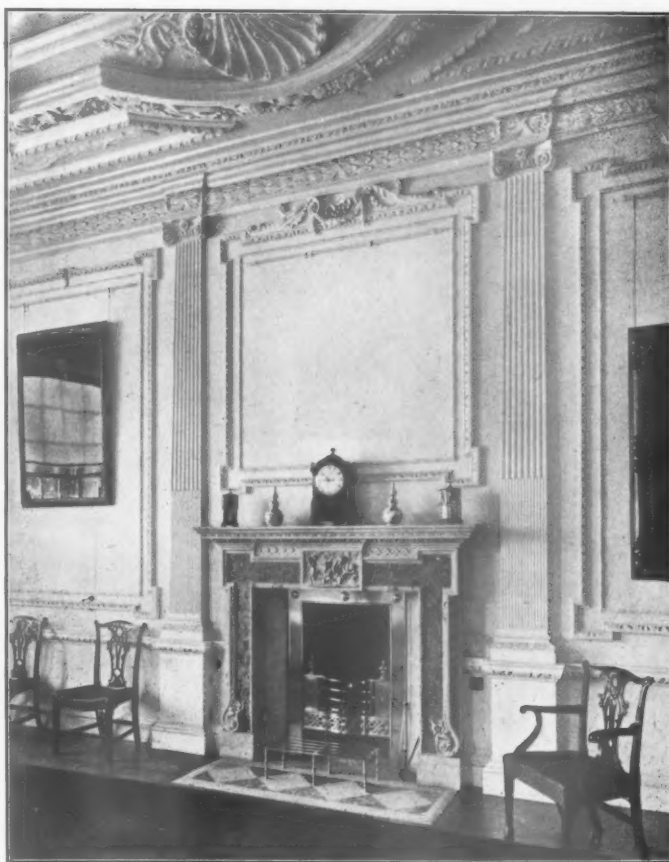


Photo: T. Lewis

Fireplace in the dining-room. The grate is of bright steel.

WEMYSS HALL, CUPAR, FIFE

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

to the other on the ground floor. The house is built of stone taken chiefly from an old farmstead and other ruinous buildings adjoining the site. The floors are mostly of reinforced concrete. The ceilings in the dining-room and drawing-room are of plaster, modelled *in situ* by Mr. Beattie of Edinburgh; and the ceilings of the staircase and library were executed in a similar manner by Mr. S. Wilson of Edinburgh.

Another and smaller house which will at once attract attention by its charm is Barton Hartshorn, in Buckinghamshire, which was designed for Mr. Charles Trotter. One corner of the house, that on the right in the view of the entrance front, is old. On to it various modern additions were patched at different times. Under Mr. Lorimer's direction all these modern accretions were demolished, the old portion restored and taken as the keynote for the design of the additions. The

walls are built of a hard, yellow limestone, quarried in the district, and the roofs are covered with tiles. A large kitchen and service wing was added to the house last year, but our illustrations were taken before this addition was made. Mr. Bloxham of Banbury built the original house, and the additions last year were carried out by G. Tombs & Son, of Barton Hartshorn.

Of the minor details we illustrate are some from Mr. Lorimer's "Book of Bad Beasts." These quaint tops to the newel posts of an oak staircase are carved back from the solid face of the post in the true Gothic manner, and square parts are left on the animals at various points. The disposal of the lines within the set dimensions of the post has been most happily devised. But quite apart from technical excellences, these beasts will make an appeal by reason of their quaint expressions, the engaging grins of the heraldic lions, the thoughtful

contemplation of the elephant, the pathetic gaze of the mother monkey beasts, and the spirit of brooding mischief that lurks in the monkey beasts as they chuckle over the humans as they pass and repass their resting-places. All these figures, and much of Mr. Lorimer's other carved work, have been executed by Messrs. Clow, of Edinburgh.

The oak circular stair at The Glen, Peeblesshire, leads to the attic rooms, and was part of the work involved in reconstruction after the fire. The space being restricted, the circular stair was a novel expedient to economise the available room. The newel post is surmounted by a carved top representing a stork sitting on its nest.

Among other recent works of Mr. Lorimer's may be mentioned Ardkinglas, Argyllshire, of which a number of illustrations appeared in "Recent English Domestic Architecture, 1909," so that space can only be spared here for one general view. The house is built of a local yellow whinstone quarried on the site.



Corner of the hall, which is panelled and ceiled in oak.

Photo: T. Lewis

WEMYSS HALL, CUPAR, FIFE

The Architectural Review

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

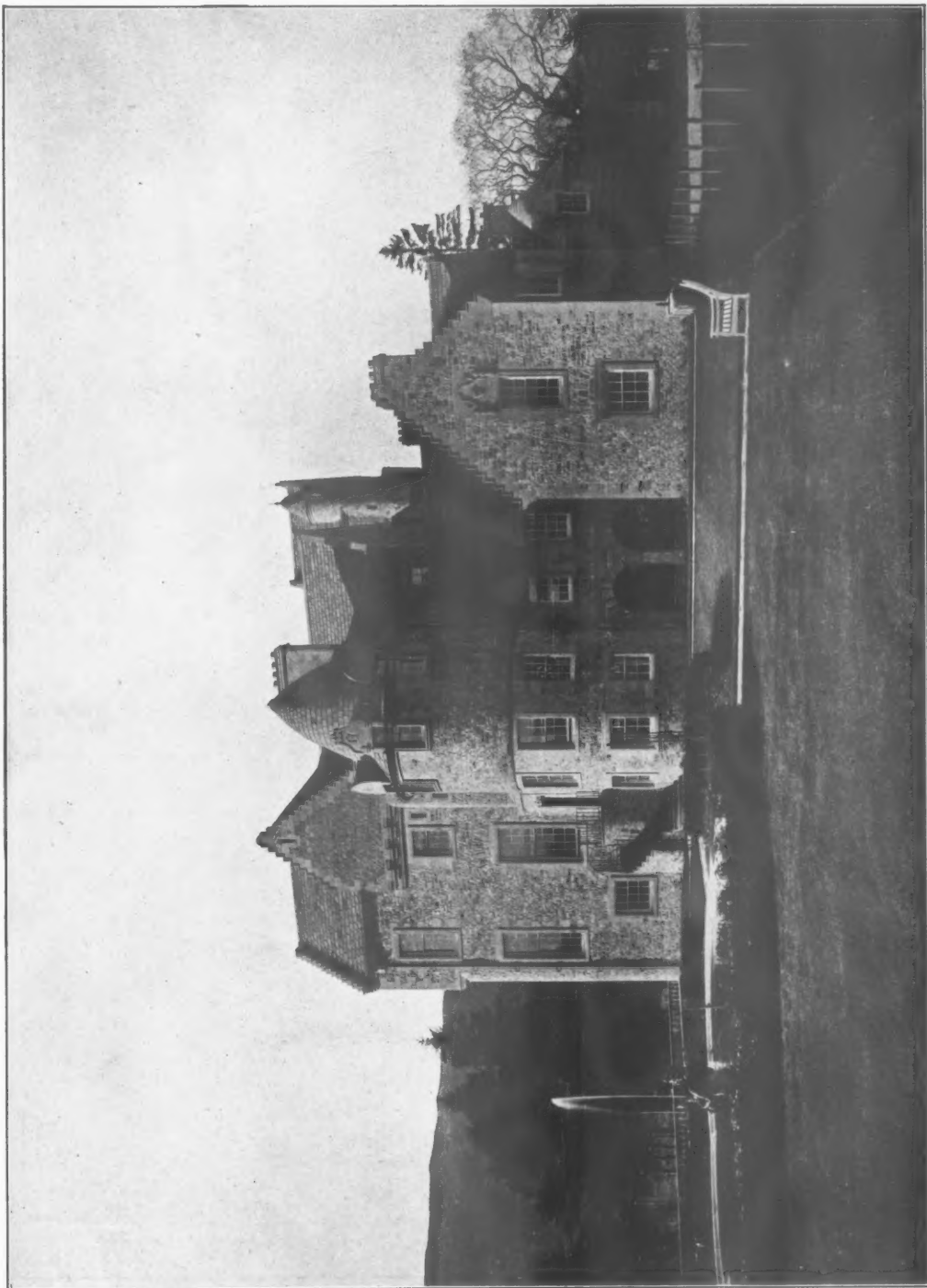


Photo: T. Lewis

This view, taken from the gardens, shows the circular front of the morning-room bay, with the flight of steps leading from this room and the saloon to the garden.

ARDKINGLAS, ARGYLLSHIRE
VIEW FROM THE SOUTH-WEST

February 1910

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.

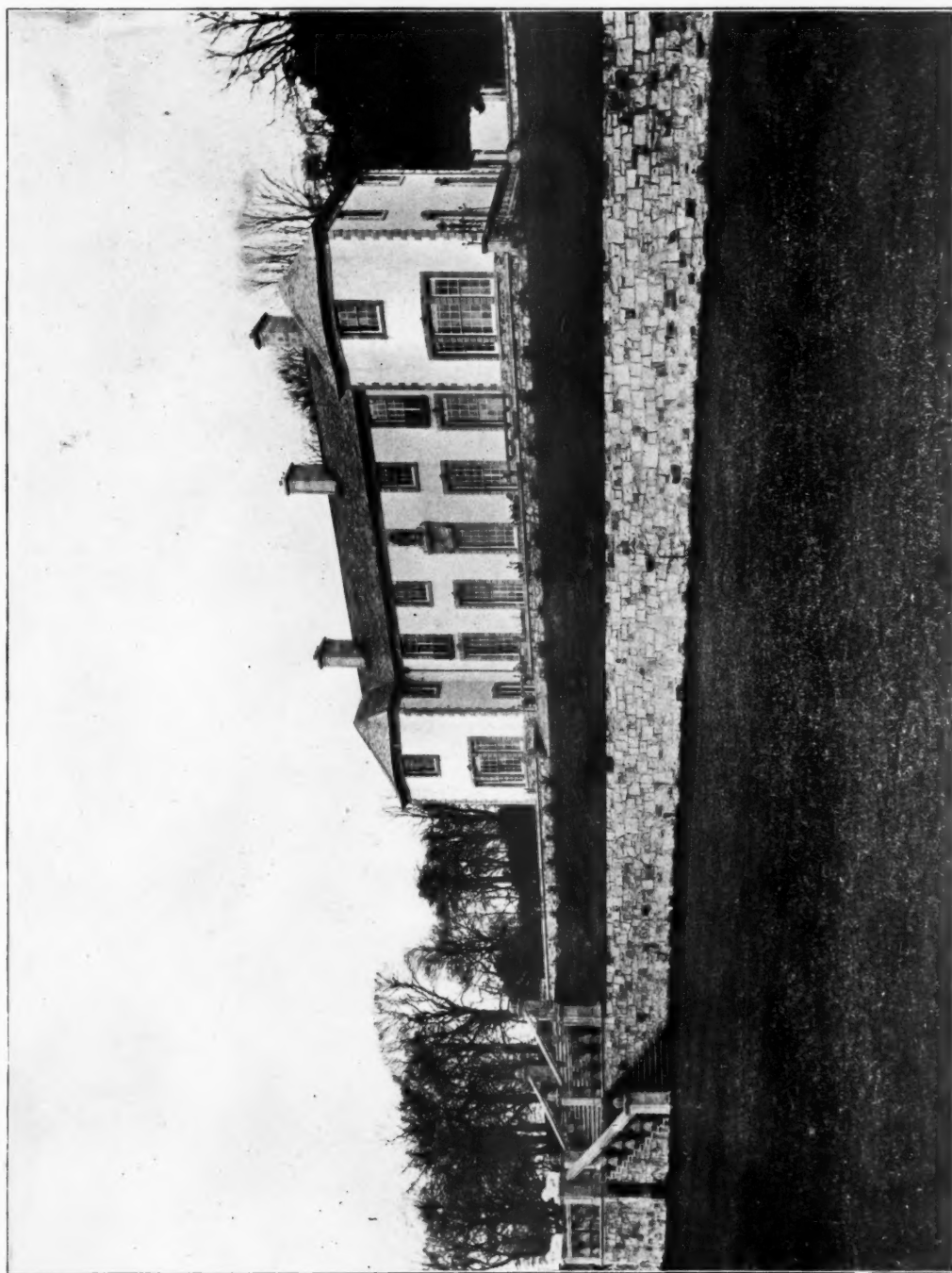


Photo: T. Lewis

The house faces due south, and is sheltered from the north and east. It replaces a small square house of the end of the seventeenth or beginning of the eighteenth century. Some of the hewn stone from the old building was re-used in the new; for the rest, stone from an old farmsteading was mainly used in the construction.

WEMYSS HALL
CUPAR, FIFE
VIEW FROM THE PARK

The Architectural Review

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photos: T. Lewis

The drawing-room fireplace is in marble and onyx. The panelling is of pine painted white, the floor of oak boards from 6 to 12 in. wide laid random. The ceiling was modelled *in situ*. The dining-room woodwork is of African mahogany painted white, the doors being of Spanish mahogany. The floor is of wide oak boards of varying widths.

WEMYSS HALL, CUPAR, FIFE
DETAILS OF THE DRAWING-ROOM
AND THE DINING-ROOM

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photos: T. Lewis

The wing on the right-hand side in the top view shows the old portion of the house, which wing is also seen on the extreme left in the lower view. The walls are built of a hard yellow limestone quarried in the district, and the roofs are covered with tiles.

BARTON HARTSHORN
BUCKINGHAMSHIRE

The Architectural Review

SOME RECENT WORK OF
R. S. LORIMER, A.R.S.A.



Photos : R. Milliken

These quaint examples from Mr. Lorimer's "Book of Bad Beasts" have been carved in the true Gothic manner back from the solid face of the post, and square parts are left on the animals at various points. The pathetic expression of the mother beasts, the engaging grins of the heraldic lions, and the brooding mischief in the leer of the monkey beasts, make them most interesting conceptions.

CARVED OAK NEWEL POSTS
TO AN OAK STAIRCASE

February 1910

TWO GARDENS—"IN THE WEST COUNTRIE" AND IN "THE GARDEN OF ENGLAND"



GARDEN "in the West Countrie" is an example of two principles which it embodies, namely, that plain stone walls offer great opportunities for garden effects, and that much ornamental detail is unnecessary. The success of this garden, in fact, has inclined Mr. J. H. Mawson, its designer, still more towards simple retaining walls in preference to expensive pierced work and balustrades, which, though necessary to mansions designed in the grand style,

Speaking of the introduction of water into garden schemes, Mr. Mawson says: "Although many, perhaps the majority of, gardens have to be content without water in their composition, it may be questioned if they are complete without it, if it be only the small pond, reflecting and blending in thousands of beautiful ways the hues of flowers, foliage, and sky, at the bidding of every passing breeze; or but a swamp pool, hidden away in a cool froggy fastness, fringed with luxuriant masses of bulrush, iris, and sedge. . . . The landscape gardener, in his natural lake and waterfall, prefers the interchange of veiled and

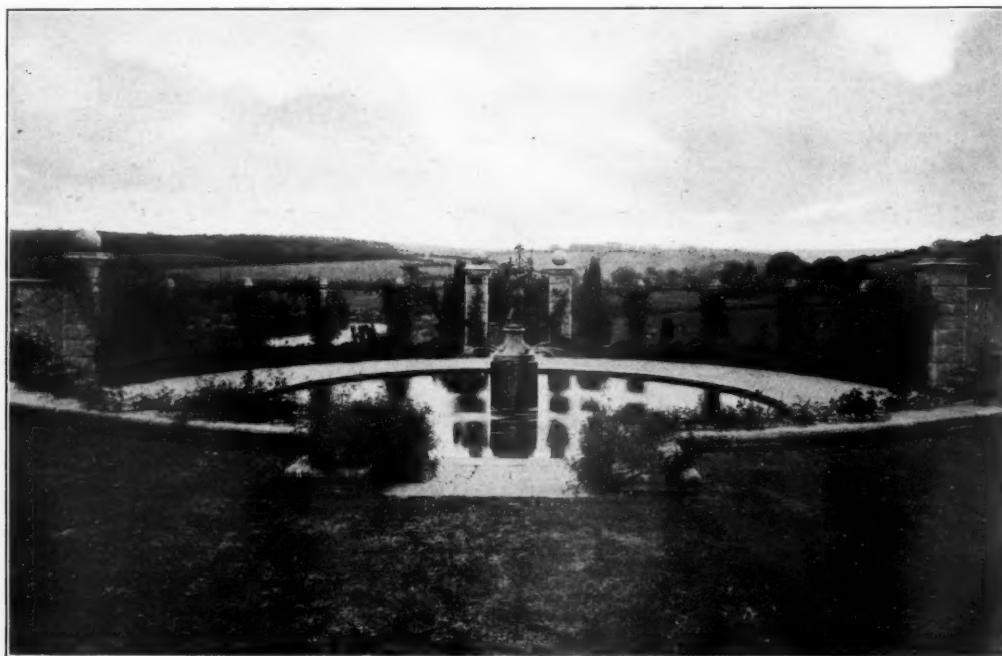


Photo: T. Lewis

A GARDEN "IN THE WEST COUNTRIE"

The pond from the lawn.

are not essential to houses of moderate pretensions. The garden is situated in a district abounding in a rough-grained granite, found lying on the surface amidst the surrounding moor and woods, and always beautifully weathered on the exposed face. The stone splits well, but is unadaptable for fine dressing or small moulds, yet is most effective in squared blocks or columns, with walls built in rough rubble. Instead of classic nosing to the steps the overshadow is obtained by a roughly-picked splay rounded over to the face of the treads, which are in random lengths laid on a solid rubble core.

apparent forms; the scholar, inspired possibly by the classical Italian and Old English examples, prefers the elegance of the circular or geometrical pond. All schools of design agree that water is desirable—the Italians in their numerous cascades, fountains, and pools at the Villa d'Este, for example; the French, as in the ponds of Le Nôtre at Versailles; the Japanese and the English in their own characteristic methods. . . . The beautiful forms and the music of rising and falling water, combined with appropriate architectural ornament, account for the deserved popularity of the fountain. Fountains, to be successful, depend

TWO GARDENS—"IN THE WEST COUNTRY"
AND IN "THE GARDEN OF ENGLAND"



Photo: T. Lewis

This view of a garden "in the West Country" is taken from the lawn below the steps leading up to the pool. The bronze figure in the pool (seen through the gate in this view) is the embodiment of an idea of the Owner, and represents a boy spearing a fish. It was modelled by Mr. F. Derwent Wood, the sculptor, who is receiving congratulations on his election to the Royal Academy last month.

A GARDEN "IN THE WEST COUNTRY"
THE STEPS AND SUNDIAL
ON THE LOWER LAWN

TWO GARDENS—"IN THE WEST COUNTRIE" AND IN "THE GARDEN OF ENGLAND"

upon obtaining a continuous supply of water at all seasons at sufficient pressure, and upon skilful plumbing. If the heavy cost of water from a public company prevents its use excepting on special occasions, pause and consider Evelyn's description of the fountain at Hampton Court—"In ye garden is a real noble fountain with syrens, statues, etc., case in copper by Fanelli, but no plenty of water." A position for a fountain should be well sheltered; failing this, artificial shelter

The little bronze figure in the centre of the pond, representing a boy spearing a fish, was an idea of the owner's, and was modelled by Mr. F. Derwent Wood, the new A.R.A.

The informal avenue at Foots Cray Place, Sidcup, was designed by Mr. T. H. Mawson for Mr. S. J. Waring, and is cut through the tangle of a coppice-wood of the usual typical mixture of tall-growing elm, oak, beech, and birch, with an undergrowth of hazel chiefly, interspersed

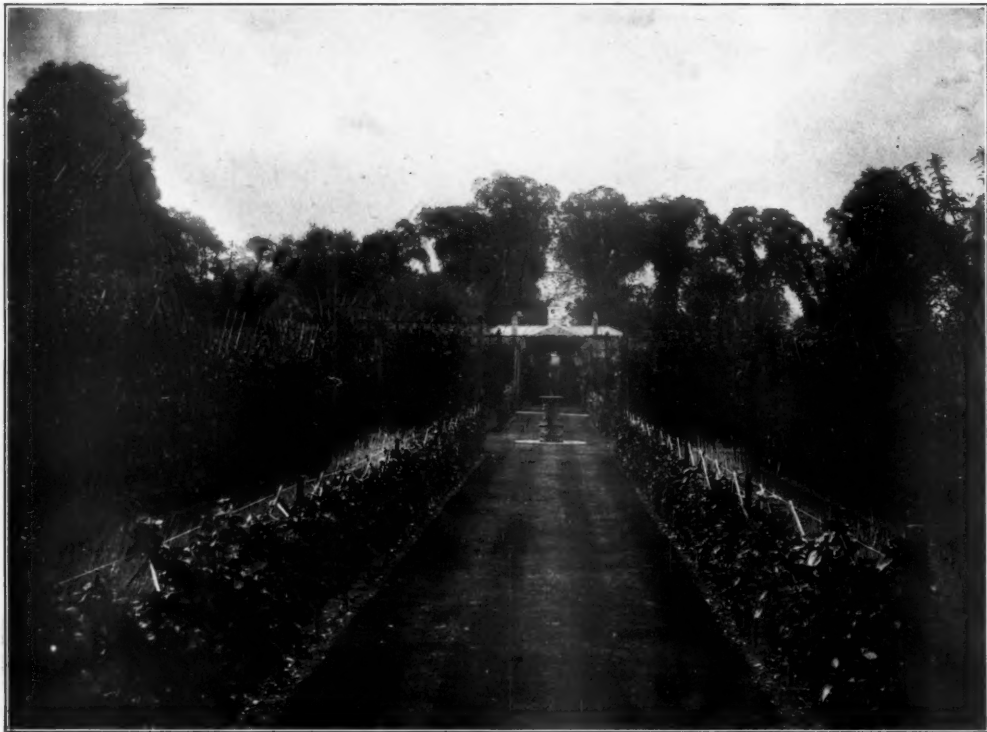


Photo: E. H. Roff

A grass-walk in the reserve garden.

FOOTS CRAY PLACE, KENT

should be devised. . . . In forming basins or ponds for fountains, the inside should be so constructed that a sheet of ice may rise without bursting the rim or carrying away the coping. All that is necessary is to make the sides slope or batter, and to finish them with a smooth surface. Another point which requires care is to fix the connections in such a way as to allow of easy repair in case of accident. Many finely designed fountains are useless owing to lack of forethought and unskilful plumbing."

with crab, elder, sloes, and wild rose, a place beloved by birds and squirrels and all the many interesting creatures which make the country lovable and pleasant. It was deemed advisable to leave the coppice in most respects free and wild, save for the initiation of a few colonies and drifts of wood-loving flowers such as anemones, snowdrops, hyacinths, and daffodils, and planting very sparingly a few clumps of the hardier and brilliant-flowered crabs of the "John Downie" and Siberian varieties in certain bare and uninteresting places.

TWO GARDENS—"IN THE WEST COUNTRIE"
AND IN "THE GARDEN OF ENGLAND"



Photo: E. H. Roff

This informal avenue is cut through the tangle of a coppice-wood of the usual typical mixture of full-growing elm, oak, beech, and birch, with an undergrowth of hazel chiefly, interspersed with crab, elder, sloes, and wild rose, a place beloved of birds and squirrels, and all the many interesting creatures which make the country lovable and pleasant.

AN INFORMAL AVENUE
FOOTS CRAY PLACE, KENT

TWO GARDENS—"IN THE WEST COUNTRY"
AND IN "THE GARDEN OF ENGLAND"



Photo: E. H. Roff

Picturesque fruit-growing in the reserve garden.

FOOTS CRAY PLACE, KENT

All attempts to introduce planted trees or flowers into wild nature must be made deftly, otherwise the graft, if apparent, is flagrant and harsh.

The avenue forms at all seasons a pleasant walk, and a welcome change from the designed and dressed portions of the grounds within view of the terraces; it is a cool, shady walk in summer, and the shorn grass-path, dappled with shadows, is as soft as the most luxurious carpet, and pied with daisies—the gardener's enemies—is incomparably more beautiful. A suitable fringe to the walk is provided by a low box hedge, which thrives under the drip of the tall trees.

Most modern gardens, where the art is pursued on higher lines, comprise what is known as a reserve garden. Usually it is to garden visitors an unknown place, yet nevertheless a sunny and interesting walled-in corner, where the cuttings, plants, and seedlings are brought to the flowering stages, whereby the season long the borders and glasshouses are maintained in gaiety and splendour; for here the forced plants from the horticultural houses are brought for their annual

rest. Again, here may be found, owing to the fortunate chances of doing things haphazardly, some of the most charming harmonies of colour, there being one or several borders of old-fashioned flowers grown for cutting, into which are thrust at random the supernumerary bedding plants and where spring up the self-sown annuals, all in delightful contrast to the stiffly-planted show borders.

From a survival of some such site came the appellation of Reserve Garden at Foots Cray Place. This garden was also carried out by Mr. Mawson for Mr. Waring. All the happy features of the old-fashioned herbaceous borders were existent, and accordingly retained, and were reinforced with a wealth of roses, climbers and others. The utility portions were devoted to fruit-growing in a picturesque manner, the paths being laid down with grass and mown, and they were bordered first with a low cordon of fruit trees; behind these, to a height of some eight or nine feet, is a productive fruit-tree espalier, the remaining space being planted with quaintly-trained fruit trees after the French manner.

TOWN HOUSES: ELY HOUSE, DOVER STREET LONDON, W.



ACCORDING to Gwilt, Sir Robert Taylor, in his generation, enjoyed considerable reputation as an architect, for "he nearly divided the practice of the profession" with Paine, "till Mr. Robert Adam entered the lists." Perhaps Adam deserved the palm on account of the versatility of his genius, but certainly few of his

studies took him to Rome some time before the middle of his century, and he is back again in London carving the tympanum of the Mansion House, an indifferent performance, some time about the year 1753.

Stone Buildings in Lincoln's Inn Fields, which was built in 1756, is Taylor's earliest work in architecture. The front to the Inn gardens has weathered to a beautiful colour; but while the mere passage of time often makes building beau-



Photo: E. Dockree

THE FRONT DINING-ROOM.

street-fronts preserve so much of the vigour of the Palladian tradition as Ely House in Dover Street, of which the former was the designer.

Taylor was born in 1714, fourteen years before Robert Adam, and was engaged apprentice to Sir Robert Chambers the sculptor; so that, like his contemporary Carr of York, who was a stone-mason, he understood the use of his materials. His

tiful, it cannot make architecture, and this façade, in spite of a certain beauty, lacks the quality of great architecture—it has no musical quality, no rhythm nor punctuation—and in effect is really monotonous both front and back. Ely House, however, is another matter, and by a certain unity or simplicity in its arrangement becomes an extremely effective piece of street architecture. Its problem, the narrow front, is much in evidence

TOWN HOUSES:
ELY HOUSE, DOVER STREET
LONDON, W.

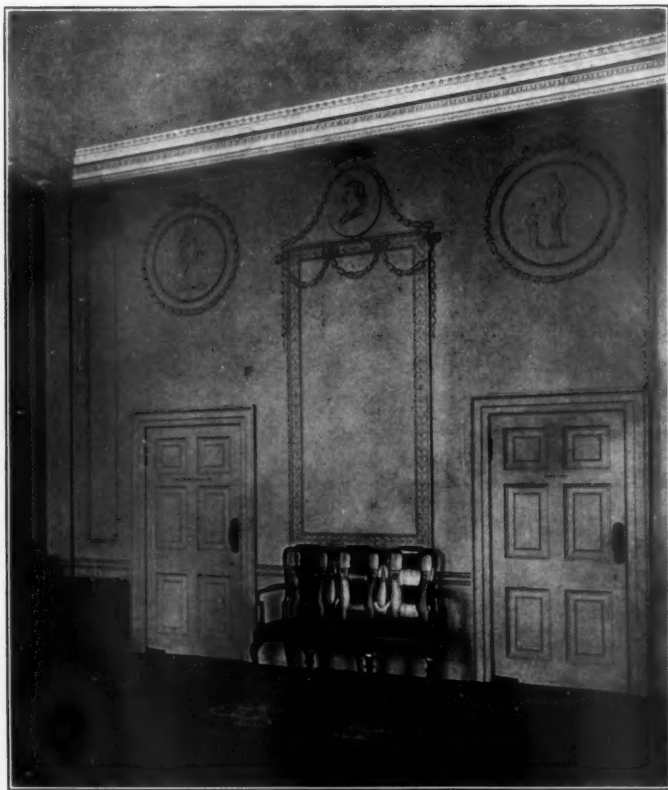
to-day, and it is seldom indeed that it is solved in such a satisfactory manner.

A sense of completeness is given to the composition by the fact that its length has been slightly abridged, in order to allow of the return of its various parts within its building lines. So the lowest story with its rustication and the main cornice are returned without mutilation or discomfort. This treatment, while finishing the façade satisfactorily, prevents its being spoiled by the subsequent rebuilding of its wings.

The lowest story is formed in three bays with semicircular heads, containing two windows and a door, but arranged so as to be exactly symmetrical. A plain band of ashlar is set back from the face of the rustication, which is vermiculated round the openings, and immediately frames the windows and door. On this strong foundation two stories are raised, the first bound to the lower by the balustrades under the windows. These first-floor windows, with their Corinthian pillars and pointed pediments, give the building a charming character, and remind one curiously of Roman work. The three square windows under the cornice are quite plain, and tend to keep the chief interest in the



GROUND AND FIRST FLOOR PLANS



THE DINING-ROOM, FORMERLY THE CHAPEL

Photo: E. Dockree

lower part. The delicately-ornamented roundels give a quiet interest to the ashlar space in which they are set; the centre one is enriched with a bishop's mitre, designating the style of the original occupier. The main cornice at an earlier date would have been more commanding, it would have taken command of the whole conception; as it is, if a trifle timid, it is carefully adjusted to its position, and makes with the fine crowning balustrade a good finish to the building.

The plan is typical of the town house, but it is not so carefully worked out as that of Sir Watkyn Williams-Wynn's house in St. James's Square by Robert Adam. In spite of that, some sumptuous rooms are contrived in Ely House.

The delightful panelled rooms of Wren's period had gone out of fashion, and the craze for plasterwork had taken its place, to our great loss in comfort and homeliness. Adam's influence is more apparent in the interior than in the exterior, and the design of the dining-room is, in

TOWN HOUSES:
ELY HOUSE, DOVER STREET
LONDON, W.



Photo: E. Dockree

The front extends 35 ft., and the height from the pavement to the blocking course over the balustrade is 57 ft. The architect was Sir Robert Taylor (A.D. 1714-1788), born some fourteen years before Robert Adam. Much of the interior work resembles the work of Adam. This street-front is one of great delicacy and beauty of proportion.

GENERAL VIEW OF THE
FRONT IN DOVER STREET

February 1910

TOWN HOUSES:
ELY HOUSE, DOVER STREET
LONDON, W.



CHIMNEYPIECE IN THE HALL

Photo: E. Dockree

feeling, almost identical with his work. The end of the room opposite the windows is extremely pleasant, the ornaments judiciously placed and carefully modelled. How wide was the influence of the younger man may be seen in the hall fireplace, which would be catalogued, most certainly, as being by Adam.

A more vigorous piece of design is the fine Palladian window to the back drawing-room. This is very good, and of a piece with the lantern over the staircase, the detail of which is beautifully worked out.

The warring elements of the new eclecticism (Adam) and the older tradition may be seen together in the design of the front drawing-room. This is a fine room, 30 ft. square, lighted with three windows. Three doors are arranged over against them, the centre one of which is extremely bold and effective.

If the exterior strikes one as lacking in its style the robust strength of the earlier time, the interior still more lacks the kindliness, the sweetness, and the charm that make of

Wren's houses such desirable dwellings to-day.

Taylor, in addition to other works, executed two monuments in Westminster Abbey. He had a large practice, and was at one time surveyor to Greenwich Hospital, succeeding James Stuart in that position.

The work of a man little considered in the annals of fame, Ely House is nevertheless a striking monument to Taylor's taste and ability.

Ely House now forms part of the premises of the Albemarle Club, and considerable additions have been made to it from the designs of Messrs. Smith & Brewer.

J. M. W. HALLEY.



PALLADIAN WINDOW IN THE BACK DRAWING-ROOM

Photo: E. Dockree

TOWN HOUSES:
ELY HOUSE, DOVER STREET
LONDON, W.



Photo: E. Dockree

The lantern over the staircase is a fine vigorous piece of design, the detail of which is beautifully worked out. Though the architect was little considered in the annals of fame, Ely House is nevertheless a striking monument to his taste and ability.

TOP LANDING AND LANTERN
OVER STAIRCASE

FURNITURE



ENGLISH CHEST IN OAK.—In the olden times the oak chest or coffer was almost universally used, and many varieties are still in existence. It was the common receptacle for all plate and household linen.

The earliest examples were made for ecclesiastical purposes, and in some churches the original coffer is still in use. In construction they varied considerably; those to hold valuables in the shape of jewels, plate, etc., were made extra strong by the addition of iron bands and straps. An instance of their use in this respect is the chest of this description in which the Scottish Crown Jewels were placed; this, found after having been lost sight of for over a hundred years, had the lid secured by three locks. To open it it was necessary to cut through the iron bars securing the locks.

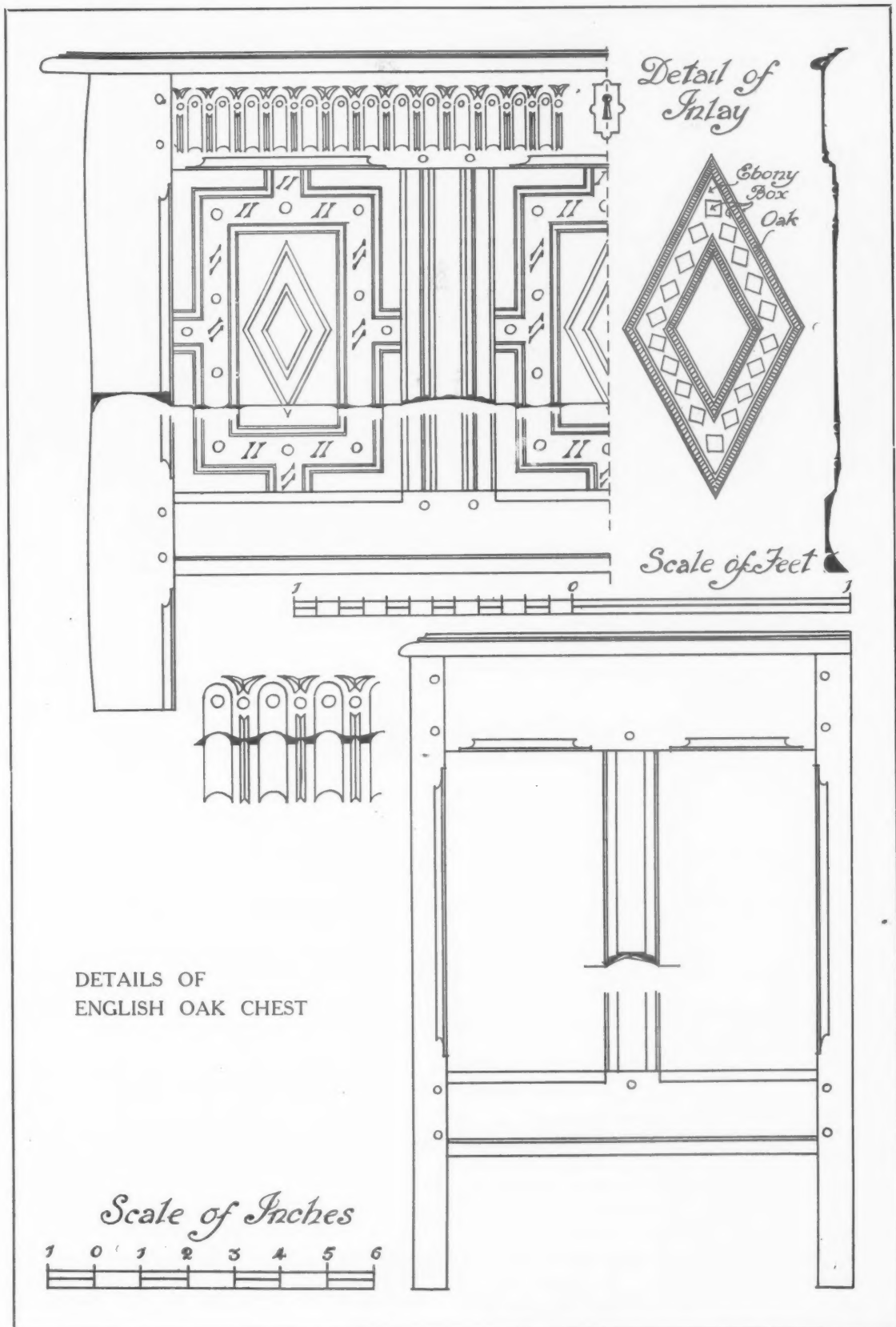
The chests of early date were made from slabs of wood without framing, and usually carved with details from Gothic architecture. In some cases the fronts would comprise three pieces, a horizontal rail and two wide stiles, the latter projecting below the rail to form the legs.

Later chests of the Renaissance period were made with the fronts and ends panelled, in sympathy with the new style, the decoration consisting of carving, inlay, and architectural features.

The arch was largely used, planted on to the panels, and having the spandrels carved with acanthus-leaf detail. The surface decoration consisted of strapwork in low relief, the guilloche ornament, cross fluting, and marquetry. Semicircle and scroll pattern designs were used, incised and carved on rails and borders.

On account, no doubt, of the convenience of dividing the contents of chests, sliding drawers came to be fitted, at first occasionally, this practice, however, gradually assuming greater proportions, until the chest as a regular piece of furniture was eventually superseded by a chest containing nothing but drawers.

The example given has the front panelled in three divisions, the stiles being carried down to form the legs. The mountings are moulded and butt against the top and bottom rails, the top edge of the latter being bevelled; the mouldings on edges of top rails and stiles are stopped; the panels are carved with mouldings sunk to represent framing, while on the surface of the top rail richly carved fluting has been adopted as the decorative feature. Quaint diamond-pattern inlay appears in each panel. The top is a plain slab, the ends being panelled.





BURR WALNUT CHEST OF DRAWERS.—

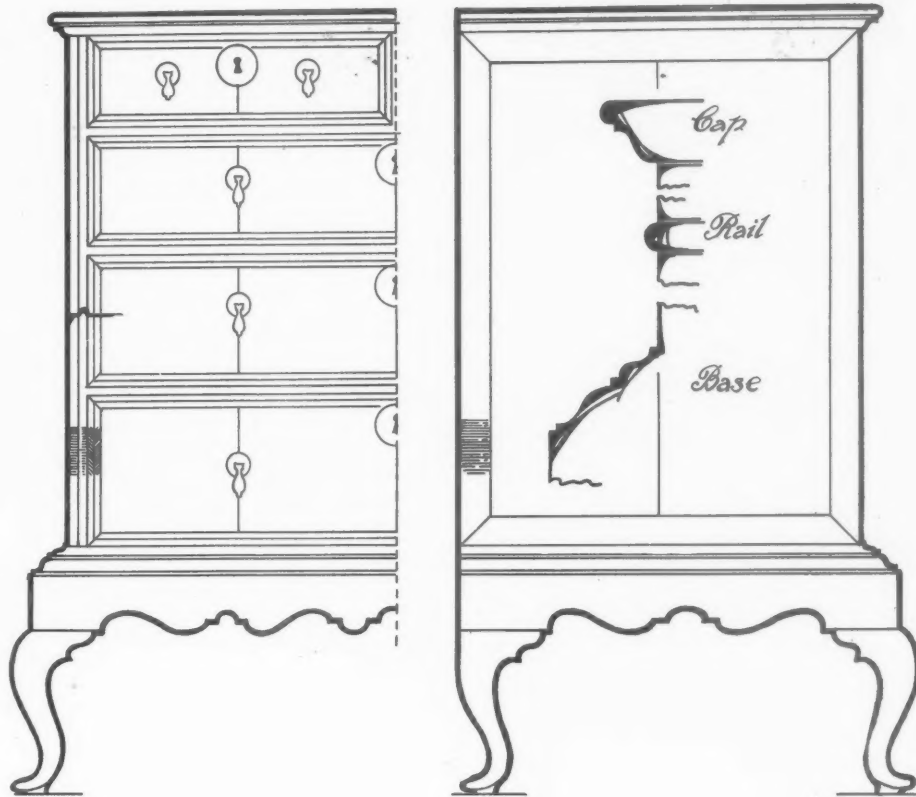
In the seventeenth and eighteenth centuries chests of drawers in various sizes became important pieces of furniture, much attention being paid to their decoration. The original custom of raising the body of the chest from the ground on legs, as in the old models, added to its appearance, besides giving greater opportunities for design. From the Jacobean period until the end of the eighteenth century great numbers of chests of drawers were made. The introduction of larger ward-ropes in the bedroom was no doubt the cause of their decline to a secondary position. In combination with toilet-glasses of suitable design, the chest also served the purpose of a dressing-table, and in this case was often fitted with a slide to pull out for writing or other convenience.

The stand on which the chest was raised has varied considerably not only in design, but in height. Its use was continued well into the eighteenth century. Box-like in form, the chest of

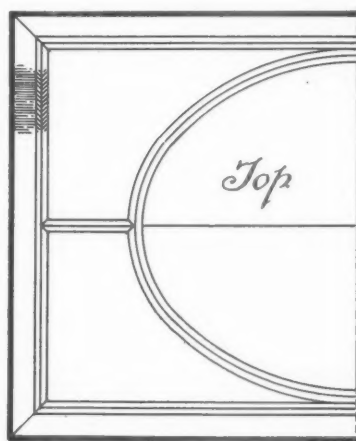
drawers was well adapted to exhibit to the best advantage the finely figured wood used in the William and Mary and Queen Anne periods.

The chests of the Chippendale period are noted for the easy running of the drawers, a detail always much appreciated. This was largely owing to the excellent material used, as well as to the great skill which obtained at that time in cabinet-making.

The illustration is of a Queen Anne chest of drawers veneered with burr walnut. The stand on which it is raised is a separate piece, and has cabriole legs. All mouldings and drawer edges are cross-banded. The veneers on the front, ends, and top are joined in several places, in order to show the grainings of the wood to the best advantage, being also bordered with bands of inlay of Italian walnut. The constructional wood of the drawers and frame is oak. Handles are of the pear-shape pattern, large circular escutcheons being fitted to the keyholes.



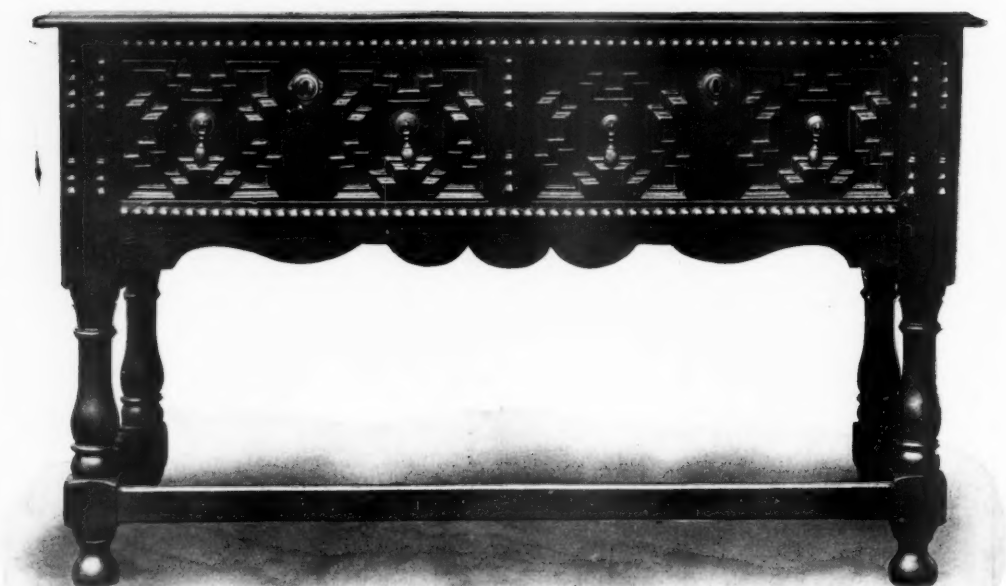
DETAILS OF ENGLISH
WALNUT CHEST



Scale of Inches 1 0 1 2 3 4 5

Scale of Feet 1 0 1 2

FURNITURE



JACOBEOAN OAK SIDE-TABLE.—Owing to the durable qualities of English oak a great many specimens of the interesting work of the sixteenth and seventeenth centuries are still to be found among the collections of antique furniture.

The period during which oak was almost exclusively used for interior work was productive of many designs of furniture which have become permanently associated with the English home. The buffets, dressers, and side-tables of Jacobean origin may be particularly mentioned, being as suitable for the requirements of to-day as if they were of recent invention. The later oakwork of this period combined greater simplicity and more regularity of detail in its decoration than is to be found in the early Renaissance work. Furniture in those days had the advantage also of being hand-made throughout, and in this way it was an easier matter to give greater character to each individual piece.

With the demand for genuine examples of Jacobean furniture, and also judging by the number of pieces in evidence, it is obvious that many that pass for old are merely reproductions. Made of old wood, and put together in imitation of the original method of construction by experts in the art, the reproductions are so like the genuine article as to deceive easily the ordinary buyer. Reproductions of oak furniture are also facilitated by the quantity of old oak timber that,

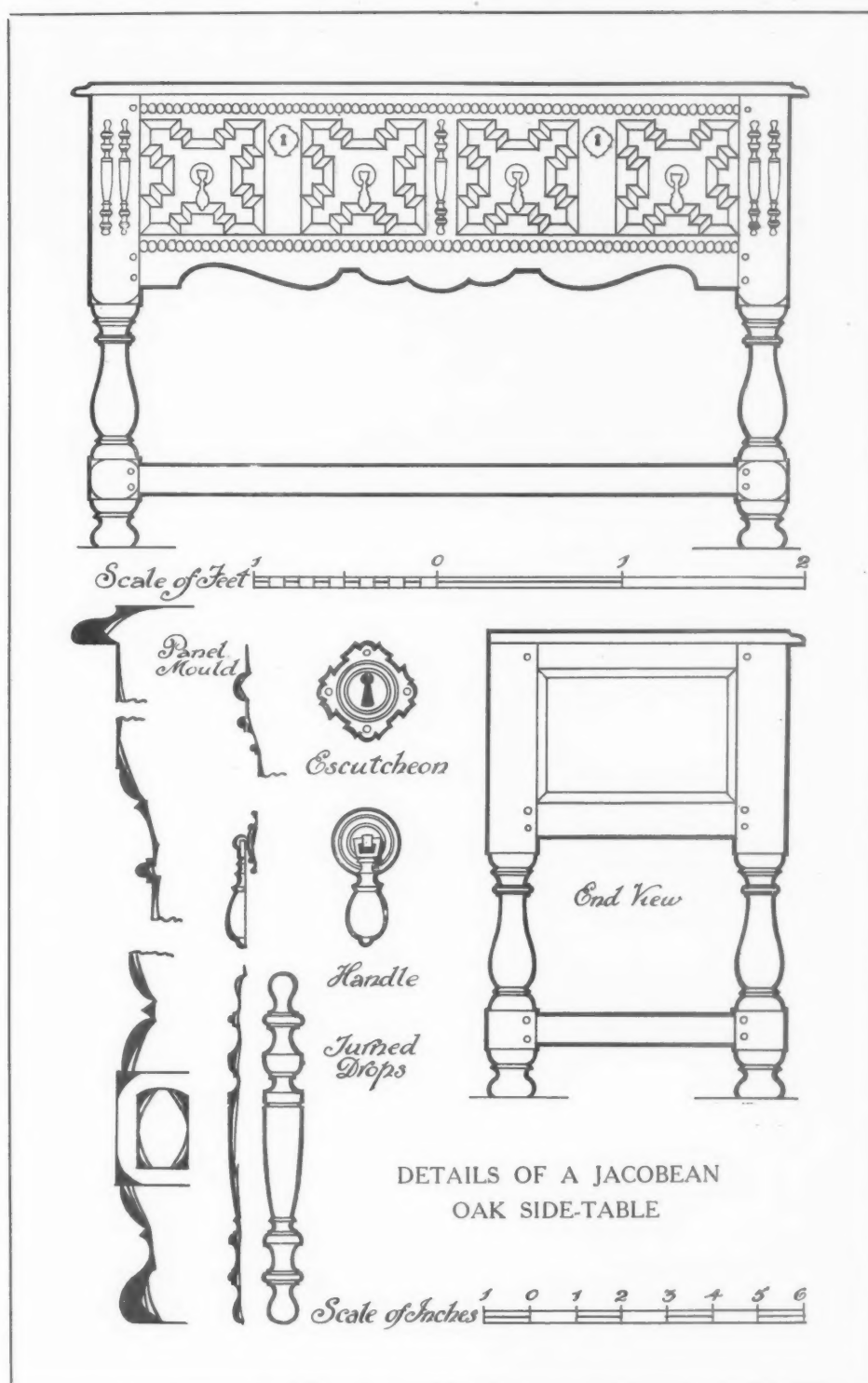
owing to the destruction of old houses, comes into the market.

Chimneypieces and panelling also form a strong feature of Jacobean interiors. The decorative details used, whether carving, inlay, or moulding work, are always interesting and quaint, well suited to harmonise with the use of oak.

Age has naturally imparted to the antique pieces a quiet old tone and smooth surface which it is difficult to obtain even by the most expert treatment on newly-wrought work.

The usual programme in regard to the finish of oak is to treat it with the fumes of ammonia, which penetrating into the wood give it something of the old tone, after which it is wax-polished. Where it is desired to imitate the antique finish exactly, a more extended treatment is required. But the exact imitation of old oak is generally to be deprecated, and the results are never so satisfactory as with the bloom of age which is conferred by time and use in the usual way.

The illustration is of a genuine antique piece of the Jacobean period; although of simple design the effect is very pleasing, the moulding work being very refined. The carved moulding which runs on the top and bottom rail is a somewhat unusual feature; the turned legs, the stretchers, and the small details of split turnings on the knees, are of the pattern usually found in work of this style.



THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



UCH as we may regret the demolition, which is at present proceeding, of the row of late eighteenth-century houses in Great George Street, Westminster, we are glad to hear that a careful survey of the buildings has been made

by the Office of Works, the London County Council, and the authorities at South Kensington.

It is understood that every effort will be made to preserve some of the finest ceilings and other decorative features, with a view to their re-erection in South Kensington Museum. This is exceedingly satisfactory, and marks a very distinct advance in the methods of our public bodies when compared, for instance, with the indifference which allowed the destruction of the beautiful palace at Bromley in 1893-4, of which one room only was saved for the museum through the efforts of our former Secretary, Mr. Ernest Godman.

As foreshadowed in our notes of last month the London County Council has now entered into a working agreement with ourselves for the purpose of completing the Survey of London as rapidly as possible. This arrangement refers only to the parish surveys which will be prepared and issued under the joint names of the London County Council and the Committee. They will follow the models of our records of Bromley-by-Bow and Chelsea, and we hope it may be possible to publish two or three volumes a year when the preliminary details are finally settled. The Survey Committee will continue to issue their monographs upon important buildings, independently of the official survey, and together it will be our aim to gather

all the topographical work upon London into one uniform and comprehensive work. The next monograph, which has been prepared by Mr. Frank Green, will deal with the beautiful buildings of Morden College, Blackheath.

Scattered contributions to the history of various districts in and around London continue to be published in increasing numbers, and our work is rendered easier every day by the efforts of these disinterested workers. We shall hope, in

a future page of these notes, to speak more fully of Mr. R. R. C. Gregory's "Story of Royal Eltham," which has just been issued, in which the author has made a genuine attempt to arouse the interest of the inhabitants of Eltham in the architectural and historical treasures which they possess. The value of the book lies in the fact that it does not confine itself to the royal palace, but gives illustrations of many of the fine houses which we hope to see preserved. A valuable paper, more on the lines of our own survey work, and one which all our members should see, is Mr. Harry Sirr's contribution to the R.I.B.A. Journal, 8th January 1910, on the subject of "Ashburnham House and the

precincts of Westminster Abbey." To his excellent measured drawings of the fine seventeenth-century house he has added reproductions of an important plan of the precincts (1710) and of a part of Norden's view of Westminster (1593), which show the monastic buildings swept away during the formation of the existing Dean's Yard. A very interesting chapter in the history of Westminster is here told, and the whole is supported by the most careful detail drawings and exhaustive references.

WALTER H. GODFREY.



Photo: F. R. Taylor (Survey Committee)

BRENT HOUSE, BRENTFORD
THE ENTRANCE

TOWN-PLANNING AND HOUSING.

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THOMAS ADAMS ON THE HOUSING AND TOWN PLANNING ACT, 1909. II

PROCEDURE REGULATIONS

The Local Government Board may make regulations (Section 56) for regulating the procedure to be adopted with respect to applications for authority to prepare schemes, and all subsequent steps, reports, and inquiries. Provision shall be made by these regulations :—

(a) For securing co-operation on the part of the local authority with the owners and other persons interested in the land proposed to be included in the scheme at every stage of the proceedings, by means of conferences and such other means as may be provided by the regulations.

(b) For securing that notice of the proposal to prepare or adopt the scheme should be given at the earliest stage possible to any council interested in the land ; and

(c) For dealing with the other matters mentioned in the Fifth Schedule to this Act.

Fifth Schedule.—Procedure

1. Procedure anterior to and for the purpose of an application for authority to prepare or adopt a scheme :—

(a) Submission of plans and estimates.

(b) Publication of notices.

2. Procedure during, on, and after the preparation or adoption, and before the approval of the scheme :—

(a) Submission to the Local Government Board of the proposed scheme, with plans and estimates.

(b) Notice of submission of proposed scheme to the Local Government Board.

(c) Hearing of objections and representations by persons affected, including persons representing architectural or archaeological societies or otherwise interested in the amenity of the proposed scheme.

(d) Publication of notice of intention to approve scheme and the lodging of objections thereto.

3. Procedure after the approval of the scheme :—

(a) Notice to be given of approval of scheme.

(b) Inquiries and reports as to the beginning and the progress and completion of works, and other action under the scheme.

4. Duty, at any stage, of the local authority to publish or deposit for inspection any scheme or proposed scheme, and the plans relating thereto, and to give information to persons affected with reference to any such scheme or proposed scheme.

5. The details to be specified in plans, including, wherever the circumstances so require, the restrictions on the number of buildings which may be erected on each acre, and the height and character of those buildings.

There has been some criticism of the order of the steps to be taken under this schedule, but the grounds for such criticism are not clear, although no doubt subsequent amendments may be necessary in the light of experience. Attention may be again drawn to the implied invitation in the schedule for schemes to include provisions for limiting the number of houses to each acre.

Town Planning and
Housing : Supplement
to The Architectural Review

COMPENSATION

It is obvious that the success of town planning will be determined not only by its desirability, but also by the economies with which it can be carried out. I have already referred to possible economies as a result of varying the by-laws. There is the comparative economy of the procedure necessary to obtain sanction for a scheme. The Act provides for further economies in regard to the compensation to be paid to owners. Compensation will be paid to anyone injuriously affected, but there are important reservations. The very nature of a town-planning scheme suggests the possibilities of great saving as compared with schemes of reconstruction carried out when the public need for an improvement becomes desperate. Street improvements in our cities and towns under existing laws are anticipated by private individuals long before they are executed, for the simple reason that they are never executed till the need of the improvement is apparent to everyone.

ECONOMIES WHICH CAN BE EFFECTED BY TOWN-PLANNING SCHEMES

Under town planning you may look twenty or fifty or more years ahead, and you only compensate for the damage done at the date of the application for authority to prepare the scheme (Section 58, sub-sec. 2).

Under Section 58 any person may obtain compensation for injury to property caused by the making of a town-planning scheme, the amount of such compensation to be decided by arbitration unless the parties concerned agree to some other method, but (sub-sec. 2)—

Compensation

A person shall not be entitled to obtain compensation under this section on account of any building erected on or contract made, or other thing done with respect to land included in a scheme, after the time at which the application for authority to prepare the scheme was made, or after such other time as the Local Government Board may fix for the purpose :

Provided that this provision shall not apply as respects any work done before the date of the approval of the scheme for the purpose of finishing a building begun or of carrying out a contract entered into before the application was made.

If a scheme is revoked a person who has incurred any expenditure in order to comply with it will be entitled to recover the amount of this expenditure in so far as it is rendered abortive by the revocation. He will not, apparently, be en-

titled to any claim for injury caused to his property by holding it out of the market, or due to any uncertainty caused by waiting for the scheme to be executed. It is therefore important that a scheme should not be hurriedly or inconsiderately approved, as its revocation might lead to hardship where owners were compelled to accept a scheme against their wishes.

Section 59 provides that no compensation can be claimed by reason of provisions which could have been enforced as by-laws, or provisions which for purposes of securing amenity limit the number of houses which may be erected. They are of extreme importance.

ACQUISITION OF LAND

Land may be acquired by agreement (Section 60), and procedure for compulsory purchase is greatly simplified compared with the procedure under previous Housing Acts. These amended provisions are set out in the First Schedule to the Act. An order has to be submitted by the local authority to the Local Government Board putting in force the provisions of the Lands Clauses Acts. The order will be duly made if confirmed by the Board. No additional allowance will be made on account of the purchase being compulsory. Any question of disputed compensation shall be determined by an arbitrator appointed by the Board. If a person interested in the land objects, a public inquiry must be held in the locality by an impartial person, not in Government employment, to ascertain whether the land is suitable and whether it can be acquired without undue detriment to the owners. If the report is unfavourable to purchase, the order shall be provisional only, and shall not have effect unless confirmed by Parliament.

POWERS OF LOCAL GOVERNMENT BOARD IN CASE OF DEFAULT

Section 61 confers powers on the Local Government Board to compel a local authority to adopt a scheme, or to carry into effect a scheme which has been confirmed. The most notable provisions in this section are those which enable representation to be made to the Local Government Board by any person or persons, and the power it gives to owners of land to initiate a scheme. As an alternative to compelling an authority to prepare a scheme, where it thinks this necessary, the

Board may approve a scheme submitted by an owner of land as if it had been adopted by the local authority.

PART III. (MEDICAL OFFICERS)

Part III provides for important additions to the powers of the Local Government Board with regard to the appointment and duties of Medical Officers, County Medical Officers of Health, and of Public Health and Housing Committees.

FUTURE TOWN PLANNING

It is obvious that there are two ways in which most of the town planning in the country will be carried out under the Act. One will be by the action of local authorities in developing suburban estates of their own, or in purchasing land for the special purpose of controlling its development; the other will be by the co-operation between local authorities and private owners of land, to secure the lay-out of the suburbs on right principles. No one who is fully acquainted with the character and conditions of English Local Government will deny that most schemes, at least for some years to come, will be carried out by the second of these methods. Landowners who are favourable to this method of development will be in a position to render great public service by co-operation with the authorities, and without any real sacrifice of their legitimate interests.

Local authorities that are broad-minded enough to consider the future gain to their towns and districts by incurring the expense of preparing plans for the development of the whole of the vacant land within and surrounding their boundaries will learn to appreciate the value of their work, its economies to the ratepayers, its commercial value to their town or city, its power to elevate the character of the citizens, to inculcate in them the love of beauty, and generally to awaken a civic consciousness that will help in the solution of most of our social problems. It will be appreciated in their own day, but much more in the days to come. This will be moderately so in the case of those authorities who fulfil their bare duty, but it will be eminently so in those cases where the work is taken up in the right spirit, by the right men, and carried out on scientific lines, with proper consideration of every aspect of civic life and growth.

(Concluded.)

[Readers of "Town Planning and Housing" will be interested to know that Mr. Thomas Adams has just been appointed to organise the Town Planning Department of the Local Government Board.—EDITOR.]

A MUNICIPAL DEVELOPMENT SCHEME AT SHEFFIELD



THE Corporation acquired the High Wincobank estate of about 60 acres in the year 1900 at a cost of £9,100, the price including a farmstead and several cottages in addition to the land. The estate is situated on the north-east side of the city in an elevated position, the greater part of it being fairly level. It is within a moderate distance from the tram terminus, near one of the principal parks, and is within comparatively easy reach of some of the large engineering works.

Several schemes were prepared by Mr. C. F. Wike, the City Engineer, for the laying out of the estate, plan marked "Scheme No. 2" being partly carried out. (A site-planning competition was afterwards held for a portion of the estate.)

Competitive plans were advertised for, and fifty-three cottages were erected under the City Engineer's supervision in accordance with the plan adjudged by the assessor to be the best. The cost of the buildings was £11,274. A further twenty cot-

tages to be let at a rental of 5s. per week (cost £2,655—buildings only), also twenty-three combined cottages and tenements (cost £3,044—buildings only), were designed and erected by a local architect.

Thirty-five additional houses at a cost of £8,462 (buildings only), have since been built by the Corporation under the City Engineer, the construction being similar to the fifty-three cottages mentioned above.

One important feature which the Corporation decided upon before erecting any houses on this estate was that every house should have an area of 200 yards of land appropriated to it, exclusive of streets.

In 1905 and 1906 various conferences were held under the auspices of the National Housing Reform Council, and it was decided to hold a Cottage Exhibition in Sheffield. The Sheffield City Council were approached on the matter, and as a result a portion of the estate (about twenty-five acres) was set apart for the purpose of an Exhibition.

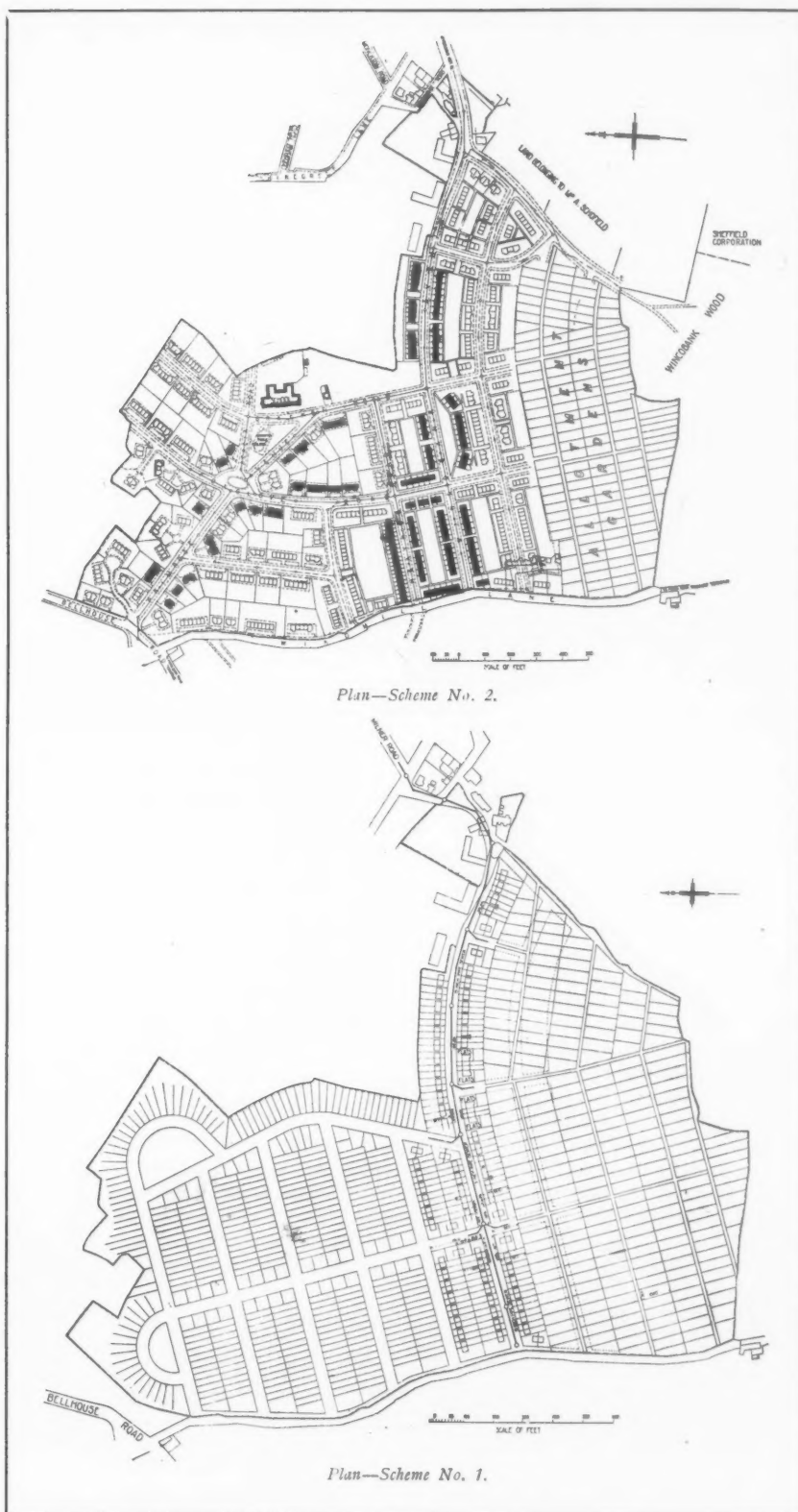


Houses in Primrose Avenue

THE HIGH WINCOBANK ESTATE
SHEFFIELD

Town Planning and
Housing: Supplement
to The Architectural Review

A MUNICIPAL DEVELOPMENT SCHEME AT SHEFFIELD



The plan at the bottom of the page shows the original scheme drawn up for developing the Wincobank Estate at Sheffield; the top plan the improved scheme finally adopted. The houses already built are shown blacked in.

THE DEVELOPMENT OF THE
HIGH WINCOPARK ESTATE, SHEFFIELD
February 1910

A MUNICIPAL DEVELOPMENT
SCHEME AT SHEFFIELD



HOUSES IN WINCOBANK AVENUE
HIGH WINCOBANK ESTATE, SHEFFIELD

Town Planning and
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G. BENOIT-LÉVY ON THE AMBITION OF PARIS



It is extraordinary, when one comes to reflect upon it, that whereas during the last century almost every branch of science and industry has been simply revolutionised, so little has been done towards the improvement of the dwelling and the town. We still live in towns which were perhaps better suited to the needs and conditions of our ancestors—towns that have been long outgrown, and that in too many instances have become grossly overpopulated; and it is a still more curious reflection that the industries which have brought us so much material prosperity should have been the direct means of producing so much misery and discomfort in the form of unhealthy fumes, ugly buildings, and squalid and congested areas.

The irrational conditions prevailing in the towns are repeated in their suburbs. Far from profiting by the lessons of the past we have added our own slums to those bequeathed to us, allowing the suburbs to grow up in the same admired disorder as that which is found in the towns themselves.

It is clear that the many evils consequent upon overcrowding arise from the want of foresight which is specially characteristic of France and England—the failure to plan and provide for future extensions. Broadly speaking, in almost all civilised states, with certain important exceptions, there are laws that insist on this provision; and even in countries which, like the United States, have no general enactments on the subject, public opinion tends strongly towards general schemes of betterment. There are in the United States 700 associations of ladies interesting themselves in the improvement and embellishment of towns. American chambers of commerce and industrial organisations are energetic in this cause; and when the writer had the honour of being received by President Roosevelt, nothing was more obvious than his conviction that the future well-being of the United States is intimately involved in the rational development of her cities. The present tendency in that country is to develop in existing cities the great parks that have been hitherto neglected, and to reserve in the vicinity of growing cities open spaces that may be converted into parks, and so to plan them that they shall be easy of access through “park-ways” radiating from the heart of the city. Examples of this system are furnished by Madison, Minneapolis, Providence, Baltimore, Philadelphia, and Cleveland

Two typical civic laws on the subject are those of Missouri and of Massachusetts. That of Missouri (1907) authorises the execution of a plan of extension prepared by the Civic League of that city. The scheme includes about 180 acres of forest, and more than seven miles of riverside promenades, the riparian owners cheerfully giving up their rights in the land required by the scheme, doubtless taking into consideration the increased value likely to accrue to adjacent property.

In Massachusetts the law of 1892 created a Metropolitan Parks Commission comprising eleven great towns and twenty-five towns of minor importance, and provided for the acquisition within seven years of more than 5,000 acres of forests, riverside lands, etc., for the creation of about twenty miles of park-ways, and for the reservation of 2,500 acres of hill slopes and of five or six miles of sea-coast land. There are also provisions for the beautification of riversides, and for the formation of playing-fields, sports grounds, etc.

We in France are to some extent following the example of the rest of the world in providing our great cities with parks, gardens, and cultivated squares; for architects are more generally taking a really comprehensive view of their art, and are now commonly realising the architectural value of space and vista, of trees, greenswards, and flower beds.

Since the utilitarian point of view is too potent and prevalent to be ignored, it may be well to remember that in America there are many examples of enormous increase in the value of properties in the vicinity of parks and open spaces, and that therefore the acute Americans are willing to spend enormous sums on the provision of such amenities, regarding the outlay as an excellent investment, which may enhance even tenfold the value of surrounding properties. The enormous gain in salubrity is also to some extent reducible to figures, although the vital statistics can afford but a faint indication of the sum total of beneficial effects. For example, Dr. Letulle has shown that, in a population of 10,000 persons, whilst at Plaisance the mortality rate is 105, in the Champs Élysées it is only eleven; and the reduction of the death-rate in forty years by one-fifth in London may surely be in a great measure attributed to the increased provision of parks and open spaces. It is hardly necessary to remark on the comparative uselessness of mere playgrounds bare of turf and innocent of trees and shrubs, vegetation and foliage playing an all-important part in the purification of the atmosphere.

G. BENOIT-LÉVY ON THE AMBITION OF PARIS

The parks and gardens of Paris are vanishing. There are still some very fine gardens in the interior of Paris belonging to the aristocratic families; for example, those of the mansion of Prince de Sagan, the gardens of the Austrian Embassy, and those of the Hôtel de la Rochefoucauld; also the gardens of the religious establishments, which are marvels of beauty and arrangement. But these may rapidly disappear, in consequence of the heavy municipal tax imposed on vacant lands. Even the public lands are diminishing with great rapidity; the squares, the *places*, the smallest parcels of land, all pass successively into the hands of the builder. As examples may be cited the Square du Temple and the Champ de Mars, where the open spaces have been notably diminished; also the Square Trousseau and the Popincourt Market, which are situated in very populous quarters, and have been utilised for the erection of dwellings on the Rothschild foundation, instead of being preserved for use as recreation-grounds. Whereas in 1789 Paris possessed 391 hectares¹ of planted spaces, in 1904 in the same portion of the city there were but 137 hectares.

The open spaces of Paris that remain make unfortunately but a short list. It is as follows:—The Tuileries, 21 hectares; the Luxembourg, 26; the Jardin des Plantes, 21; the Parc Monceau, 8; the Champs-Élysées, 39; the Champ de Mars, 24; the Trocadéro, 14; the Esplanades des Invalides, 10; the Buttes Chaumont, 24; the Parc Montsouris, 16; the Bois de Boulogne, 750; the Bois de Vincennes, 730.

In addition, however, there is the line of fortifications, representing a total area of 1,200 hectares. Let us indicate briefly the past, the present, and the probable future of the fortifications of Paris. On February 2, 1841, on a report of M. Thiers, the construction of fortifications was voted at a cost of 140,000,000 francs. Louis Blanc, writing at this time, said: "Paris is essentially a European city; Paris is a sacred city. Made a stronghold, Paris would be no longer Paris. Such a city is as the soul and the brain of the world; therefore no fortresses should surround it. To this vast city, unique in the universe, are necessary air, space, and liberty." And Henri Heine said: "The fortifications are perhaps the gigantic coffin which, by a gloomy presentiment, the giant prepared for himself."

Contrary to this view of Heine's, the fortifications are not a coffin, but represent an appreciable reserve of free spaces, which, though lacking in æsthetic charm, are nevertheless of inestimable value as the lungs of a great city.

It is necessary to distinguish between the fortifications themselves, which are vested in the State, and which are only 135 metres in width; and the zone which belongs to private persons, and has a width of 240 metres. There are also to be distinguished the north-west part and the south-east section of the fortifications. The State has decided to offer for sale the western portion only, which extends from the Seine to the Porte de Pantin, and has a length of 13 kilometres 200 metres. The portion which the State actually proposed to sell was exactly 136 hectares. That proposal, however, seems little likely to take immediate effect, seeing that the sum of 200,000,000 francs has been allotted to improvements in artillery.

Speculators considered that the purchase-price asked by the State (227,000,000 francs) was much too high. The city of Paris then intervened, offering to pay only 160,900,000 francs, and engaging to construct roads and to carry out certain other works.

When the land for the fortifications was acquired by the State, little more than fifty years ago, the whole 396 hectares cost only 17,572,000 francs; and, adding the expense of laying out, the total disbursements could not have exceeded 140,000,000 francs. Not more than a few years back, for 182 hectares only, the minimum valuation amounted to nearly 161,000,000 francs.

In 1909 the State decided to cede to the city of Paris, for the sum of 60,000,000 francs, that portion of the fortifications lying between the Seine and the Porte de Pantin. Here, however, a difficulty arises concerning the disposal of the old fortifications.

What shall be done with them? Propositions of the most varied, sometimes of the oddest, character have been made. One was to the effect that the fortifications should be filled with water, forming a wide canal around the city, making the capital another Venice. Another project contemplated the carrying out of these works in conjunction with the deepening of the Seine, with the view of making Paris a seaport. A third suggested the filling up of the moat and the erection of hospices, hospitals, and prisons. Still another proposal was that for a vast cemetery, which should serve at the same time for a promenade.

Underlying all the proposals there are the two main and opposing propositions: (1) that the lands should be built upon, and (2) that they should be converted into parks and playgrounds. It is between these two parties—that of speculation and that of the public health—that the battle wages; and in the light of recent developments we feel confident that victory will rest with the latter.

(Continued on page 126)

¹ The hectare is equivalent to 2·471143 acres.

STREETS IN RURAL BRITAIN



Though Great Britain has yet much to learn in the art of civic design, there are many instances, more especially in the smaller towns and villages, where praiseworthy results have been achieved either by accident, or by the design of some authority enlightened before its time. From time to time examples will be given of beautiful streets. These of Epping illustrate the satisfactory results of foliage in a main thoroughfare.

EPPING, ESSEX

February 1910

G. BENOIT-LÉVY ON THE AMBITION OF PARIS

M. Eugène Hénard, whose knowledge of such matters commands respect, proposed several years since to lay out the sites of the fortifications as nine great parks of ten to twenty hectares each, at distances of about 2,000 metres. Each of these parks would be so arranged as to provide recreation grounds for persons of all ages, pleasure gardens, and restful retreats.

Without accepting M. Hénard's particular views on this question, one may do him the justice to record that he was one of the first to put forward a practicable scheme, and that Paris is already indebted to him for much that tends towards betterment and beautification. With his name should be associated that of M. Jules Siegfried, who was the first to bring M. Hénard's proposition before Parliament.

The project of the *Ligue des Espaces Libres*, which is nearly identical with that which was submitted to the Paris Municipal Council by M. Dausset, is to the effect that the fortifications, purchased in their entirety by the State for 245,000,000 francs, and resold to the municipality for 297,000,000, shall be expropriated and converted into 576 hectares of free and open spaces. The necessary works are estimated to cost 84,000,000 francs. Without going minutely into the details of the estimate, it may be said that 821 hectares would be bought for 329,000,000 francs, and that of that amount of land 476 hectares would be reserved as free and open spaces, to which should perhaps be added another hundred hectares comprised in the formation of two circular boulevards.

M. Hénard's scheme consists in the creation of nine parks and of a number of playing-fields around Paris, and of the resale of such lands as are not included in these open spaces. The schemes that have been put forward by M. Dausset, municipal councillor, and M. Paul Doumer, deputy, are not essentially different.

The ideal scheme would include the zone as well as the fortifications; but the cost would be prohibitive. By clearing also the zone we should get 576 hectares of open spaces, whereas the fortifications would yield only 345 hectares.

But let us dismiss the idea of small and isolated parks, separated by blocks of buildings. The fewer the buildings and the more extensive the parks, the better will be the scheme. We could hardly express our own views more forcibly than by quoting the following passage from one of the admirable brochures written by M. Hénard himself: "The fortifications of Paris will be eliminated from their verdant crown . . . ; and just as, in the section of an oak tree, one counts its years

by its rings where the bark has disappeared, even so the successive phases of growth of the great city will be marked by the number of belts that form its avenues."

Our great cities show such a tendency to ceaseless expansion as to suggest that, unless remedial measures are taken, they will, in the course of centuries, finish by becoming linked up in a deplorable agglomeration of towns, destitute of all trace of field or forest. The Australian city of Adelaide, and even the city of Kano, in Northern Nigeria, have set us notable examples of the wise policy of surrounding an entire city, or separate sections of the city, with belts of trees, fields, and flowers. How glorious a London you would have had if, in due proportion to its development, steps had been taken to mark its progress by surrounding it with huge belts of open spaces such as those with which the existence of the fortifications has given us the opportunity to encircle Paris!

On the other hand, it must not be forgotten that Paris itself once neglected a great opportunity of forming a garden avenue, a suite of parks and promenades traversing the whole length of the city, when Verniquet proposed to prolong the Champs Élysées and the Tuileries right through the Rue de Rivoli and the Rue Saint-Antoine, so that it would have been possible to go from the Bois de Boulogne to the Bois de Vincennes along an unbroken zone of verdure.

But with respect to the fortifications, there is another problem besides that which relates to the mere formation of a certain number of parks and playgrounds. There is the application of æsthetic and hygienic principles to be considered. Germany and the United States furnish us with examples for study. The American park system—an improvement on German town-planning—intersects the town with tree-planted avenues and acres of beautiful gardens, wherein the citizen may find the quietude and refreshment that render city life endurable.

And to-day there presents itself a unique opportunity to surround Paris with a system of parks, a veritable girdle of flowers and greensward, which will be without its parallel in the whole world. It were a consummation to make the question of expense quite insignificant. There is no necessity to enter into the details of that great belt of open spaces—the lawns, the playing-fields, the parks, the promenades, the riding-rows, the cycling and motor tracks.

What is to be done with regard to the sites adjoining the old military zone? For the town side of it, the French Garden Cities Association (*l'Association des Cités-Jardins de France*) has

elaborated a scheme which would forbid the erection of buildings of more than two stories, and these are to be surrounded by gardens of which the area must equal at least three times the superficies of the building. With regard to the country-side the Association is advocating the passage of a law compelling the great towns to provide plans of extension. This law, applied to Paris, would have the immediate effect of stopping the disorderly development from which the capital has hitherto suffered very severely, and from which it will be difficult for this generation to recover. In Asnières, in Saint-Denis, in Montrouge, and in other suburbs, there are ugly buildings of seven and eight stories, put up without the slightest regard to taste or style. The green slopes and wooded tracts that delighted our parents have disappeared beyond recovery, at the behest of the self-sufficient speculative builder; but, given a compulsory plan of extension, we shall have not only a zone of beauty circumscribing the city, but we shall preserve, in certain districts where they yet exist, the woods and forests and picturesque views which otherwise would share the fate of those of which only the saddened memory now remains.

The special need for authoritative control of the development of the suburbs becomes evident when it is stated that in forty years their population has increased by 267 per cent., whereas in the same period the increase in Paris proper has only increased by 62 per cent.

It is interesting to recall that probably the earliest example of an authoritative plan of extension originated in France. Richelieu, a small town in Touraine, was built in the seventeenth century in accordance with a well-devised system of town planning; and something of the same character existed as early as the thirteenth century, when a functionary known as "Maître des œuvres de maçonnerie et pavements de la ville" [of Paris] appears to have been regarded with considerable respect, the king himself—Francis the First—consulting him.

The immense amount of discussion that has arisen on the question of the fortifications shows that public opinion on questions of the hygiene and æsthetics of building has undergone a considerable change for the better; and the passing of a law regulating civic development brings France into line with Great Britain and its Town Planning Act.

The creation of a zone of health and beauty on the site of the old circle of fortifications will mark still more strongly the distinction between the old city, which tends to become a city of palaces, government, educational, and commercial, and the newer townships or suburbs, whose smiling and picturesque cottages will encircle the city like a gracious garland.

GEORGES BENOIT-LÉVY.

[This article has been very freely translated.
—ED.]

INTERNATIONAL HOUSING CONGRESS. VIENNA

MAY 30th TO JUNE 2nd, 1910

In May, 1910, the International Housing Congress will meet for the first time in Vienna. The first sitting of the Congress will be held on Monday, May 30, and the delegates will be officially welcomed on behalf of the Government of Austria.

OBJECTS OF THE CONGRESS

In arranging the Congress the members of the Permanent Housing Committee are confident that great good must result from the gathering together of statesmen and leading housing reformers from the principal countries of the world to consider the best methods of dealing with the great Housing problem, the focus of all the problems of economic life. The important issues involved in this problem are as common to all civilised communities as the scarcity of dwelling accommodation itself. The task of the Congress is to suggest a means of mitigating this scarcity, and to point out the way for the State, the municipality, and private initiative, to obtain healthier, better, and cheaper dwellings. The interchange between these countries of records of successful remedial action will be of great service, and it is hoped that the Housing legislation of various countries will be greatly helped and stimulated as a result of the deliberations of the Congress.

SUBJECTS TO BE CONSIDERED BY THE CONGRESS

The following subjects will be considered by the Congress:—
I. Town Planning.—Methods by which the proper planning of towns and new housing areas can be secured—Model villages, garden suburbs, &c.

II. House Building.—The action of local authorities in house building—The encouragement of societies of public utility and of private enterprise in house building.

III. The Cottage *versus* the Block.—Merits and cost of various types of houses—Cottages, blocks, etc.—External appearance, sanitation, and hygiene of the home—Methods by which local authorities can secure that all new houses built within the areas under their care shall be (a) well built, (b) let at reasonable rents, and (c) adequate in supply to meet the needs of the people. (This subject will cover the debatable question of the block *versus* the cottage as far as the actual building cost is concerned.)

IV. Methods by which the Cost of Dwellings can be Reduced.—Relaxation of building by-laws—New methods of construction—New types of houses—The introduction of new kinds of building material.

V. The Land Question.—The purchase and taxation of land by local authorities—The value of municipal estates—The planning of towns and villages—Methods by which land for housing can be obtained readily and at moderate prices.

VI. Housing Inspection: Slum Improvement and Slum Destruction.—Inspection of houses—The best methods of improving sanitary dwellings—Survey of all insanitary areas and preparation of plans for systematic improvement and destruction—Expropriation of insanitary areas.

VII.—Housing Finance and Taxation.—The organisation of public credit for housing purposes—Loans for local authorities and societies of public utility, etc.—The effect of taxation on houses and land in stimulating or retarding the supply of suitable houses.

Particulars of the Congress can be obtained from Mr. H. R. Aldridge, at 18, Dulverton Road, Leicester.

Town Planning and
Housing: Supplement
to The Architectural Review

BOOKS

HOW NOT TO PLAN A HOUSE

How to Plan a House: a book for all about to build. By G. Gordon Samson, Architect. 9 in. by 5½ in. pp. xvi, 133. Illustrations 28. 3s. 6d. nett.: London: Crosby Lockwood & Son, 7 Stationers' Hall Court, E.C.

APPARENTLY this *novum organum* of domestic architecture is to dethrone the architect from the planning of houses and leave him to set up elevations to the plans of amateurs. The second chapter reveals to us this gem: "At last the building public is beginning to discover that no magic talisman or guarantee of competency is necessarily to be associated with the mystic letters F.R.I.B.A., when it sees men unhesitatingly flaunt them in connection with plans in which such repulsive arrangements," etc. etc. On page 10 we come to the "best way—to submit the plans when finished [*i.e.* by the building owner] to an architect, and let him design the outside of the house, write the specification and undertake the general superintendence of the work." So far, so bad; but worse follows:—

"A GOOD WAY TO BUY A HOUSE"

"For those, however, to whom the name of an architect is odious, I would here suggest that a very good plan to adopt is to go to a builder of standing and respectability, lay before him their plans and ideas, and . . . rent it from him for a certain figure on a lease . . ."

We need quote no more. To "all about to build" we can give no better advice than to leave this book severely alone.

COUNTY MEMORIALS*

Memorials of Old Suffolk. Edited by Vincent B. Redstone, F.R.Hist.S. 8¾ in. by 5¾ in. pp. xiv, 288. Illustrations 29. 15s. nett.

Memorials of Old Essex. Edited by A. Clifton Kelway, F.R.Hist.S. 8¾ in. by 5¾ in. pp. xii, 284. Illustrations 47. 15s. nett.

Memorials of Old London. Edited by P. H. Ditchfield, M.A., F.S.A., F.R.Hist.S. In two vols. 8¾ in. by 5¾ in. Vol. I, pp. xv, 240, illustrations 58; Vol. II, pp. viii, 242, illustrations 30. 30s. nett. London: Bemrose & Sons, Ltd., 4 Snow Hill, E.C.

Memorials of Old Sussex. Edited by Percy D. Mundy, 8¾ in. by 5¾ in. pp. xiv, 304. Illustrations 58. 15s. nett. London: George Allen & Sons, 44 Rathbone Place, W.

THAT Suffolk has never found its historian, like Ormerod for Cheshire, is curious enough, for it was a great county in its day. This volume does not pretend to be a history, but as collection of monographs it has great merits, and will throw fresh light on many points too long neglected. The general tone of the volume is historical rather than archaeological, and naturally enough, for the editor is an historian, and supplies eight of the fourteen papers. Mr. Philip Turner provides plans of all six floors of Orford Castle, a valuable survey of a peculiarly interesting building. Mr. Rowland Maitland illustrates his notes on some East Suffolk Homesteads with good photographs, and Dr. Charles Cox deals with the Abbey of Saint Edmunds in his usual scholarly way.

The Essex volume also takes a worthy place in the series. The ancient churches of the county are well dealt with, and stress is laid on the brick churches so characteristic of the neighbourhood. The wealth of Essex brasses is considerable, and the more notable examples are described in a long paper.

Historic Houses have a capable historian in Miss C. Fell Smith. We have always marvelled that Essex, touching London as it does, should be a *terra incognita* to so many, though it holds such sumptuous palaces as Audley End and Layer Marney. How many ecclesiologists, too, know the cathedral-like church of Thaxted? We trust this volume, so well edited by Mr. Clifton Kelway, will send more people to Essex.

London is honoured, as is befitting, with two volumes, comprising twenty-two monographs, all by acknowledged specialists. With Sir Edward Brabrook discoursing both of the clubs and learned societies, with Mr. Wheatley taking us through the London of Pepys, and Mr. Fairman Ordish arm-in-arm with the shade of John Stow through the Elizabethan city, with Dr. Woods as our guide to the Temple and Mr. Philip Norman to the Old Inns, we are in good hands indeed. Mr. Tavenor-Perry writes of St. Bartholomew-the-Great and of the Hanseatic League. We confess to some astonishment at seeing a photograph which has appeared in our own pages gravely described as being "From a drawing by Mr. J. Tavenor-Perry." As the block was presented by our contributor to the editor of the volumes, to help in the elucidation of the very interesting problem of the operations of the Hansa merchants, it forms a cynical commentary on the ethics of acknowledgment. We have seen borrowed plumage carried with greater grace.

Mr. Loftie deals with London from Celtic to Norman times with his usual capacity, and if we have no space to refer to others of the chapters, it is not for lack of appreciation of their good qualities.

Nineteen papers bearing more or less well-known names form the Sussex volume of the Memorials series, the publication of which has lately been taken over by Messrs. George Allen & Sons from Messrs. Bemrose. Mr. Hilaire Belloc opens the list with an eloquent appreciation of the beauties of the county. Architecture is well represented by chapters on Saxon Architecture and Sussex Castles (J. Tavenor-Perry), Monastic Remains (Percy D. Mundy), Historic Houses (Philip Sidney), Cottage Architecture (Charles E. Clayton), Mural Paintings (P. M. Johnston, F.S.A.). In the last-mentioned Mr. Johnston garners the results of valuable researches into a subject which he has made peculiarly his own. The book altogether should prove attractive to Sussex men and to those who do not know the especial but rather inaccessible charms of a great county.

A STORM CENTRE OF EUROPE

The Shores of the Adriatic. The Austrian Side. By F. Hamilton Jackson, R.B.A. 9 in. by 6½ in. pp. xv, 420. Illustrations 110. Plans 18. Map 1. 21s. nett. London: John Murray, Albemarle Street, W.

THE name of Jackson is of happy omen on the title page of a book dealing with the Austrian shores of the Adriatic, for are not Mr. T. G. Jackson's volumes on the architecture classic?

Mr. Hamilton Jackson has mingled in just the right proportions the elements of folk-lore, history, and architecture, which means (from our pen) that architecture has the chief place. The needs of the intending traveller are not forgotten, and if we cannot be wayfarers except in our arm-chairs, Mr. Jackson is a delightful *cicerone* to a country which lately loomed so large in the daily papers and in the anxieties of statesmen. Need we add that the author's sketches are at once carefully detailed and pictorial, or give greater praise than in saying that the book is a worthy successor to the Italian volume?